

# V O G U E



*This Number a*  
**FORECAST**  
**OF SPRING FASHIONS**

February 1-1919

Office Copy

The Vogue Company  
CONDÉ NAST Publisher

Price 35 Cents



# Patrician Dresses

for the woman of  
ultra distinction in dress



HERE is an exquisite simplicity and charm in Patrician Dresses that bespeak the artist.

They are exclusive and distinctive modes, sold in the most exclusive shop in each city.

Patrician Dresses retail from \$50 to \$150 in the season's voguish materials and from \$20 to \$75 in cottons.

*If no dealer in your town sells them write for our portfolio of style engravings giving name of largest shop near you*

MANNIE SOLOMON COMPANY, Inc.  
31 East 31st Street :: New York



In Sweater Weave Poulette, hand embroidered at neck and skirt. Made in Taupe, Navy, Black, Tan and Gray. Also in Navy, Tricotine and in Patrician Satin in all street shades



Made by Mannie Solomon Co. Inc. New York





# Haas Brothers' Distinctive Dress Fabrics

express the spirit of  
the mode in terms of  
**Youth — Individuality  
and Richness of Texture**

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"NEW AND ORIGINAL DESIGNS"

*Kitten's Ear Crêpe*  
"THE FOREMOST CONTRIBUTION OF  
FASHIONABLE SILK FABRICS"

*Gloveskin Duvetyn*  
"THE DUVETYN OF MERIT"

*Paulette Chiffon*  
"THE CHIFFON WITH THE MELLOW FINISH"

*Paulette Satin*  
"SOFT AND LUSTROUS WITH UNUSUAL DRAPING QUALITIES"

*Trico Silk*  
"A JERSEY WEAVE OF EXCEPTIONAL QUALITY,  
PLAIN SHADES, PRINTED AND SELF-COLOR, DESIGNS"

*Shown at Leading Establishments.*

**Haas Brothers** - 417 Fifth Avenue, New York  
*Producers of Distinctive Dress Fabrics*



# Betty Wales Dresses

**F**OR the charm of crisp winter sports; the social gaiety of afternoon functions; the joyousness of dances, or the delightful informality of the party that just happens, there is a Betty Wales dress to fit the occasion and the girl. And the girl in the Betty Wales frock carries herself with the sure charm of the woman who knows her dress is right.

Betty Wales, Dressmaker, is *the* dressmaker of the discriminating girl and youthful women the country over. Nothing of the bizarre, nothing of the freakish, appears in a single frock—the quiet elegance of good taste is in every line. The simplicity which shows the hand of genius, and which the hand of genius alone can fashion, is always there.

Whenever Betty Wales releases a new set of models, you may be absolutely sure that they are right in style, quality and price.

The Betty Wales dealer in your city is now showing the early spring models of Betty Wales. Take home your new frock today.

If you have moved to a new city and are not sure who the Betty Wales dealer is, we will gladly supply his name upon request.

## The Betty Wales Guarantee

Your protection and our guarantee are symbolized by the Betty Wales label which is sewn in every dress. Every Betty Wales dress is correct in design and style, honest of fabric, cleanly manufactured and of full value. All dealers who sell Betty Wales Dresses are authorized to make complete refund of money for any Betty Wales dress that is not satisfactory.

The Betty Wales New Style Portfolio is ready. May we send it to you?

402 WALDORF BLDG.

*Betty Wales Dressmakers* NEW YORK



Look for this label



DANCE



AFTERNOON



DINNER







# Franklin Simon & Co.

A Store of Individual Shops

Fifth Avenue, 37th and 38th Sts., New York



New  
Spring Models

## Women's Gowns

Reflecting the vogue  
of two-fabric silk  
combinations



No. 3—*Women's Afternoon Gown* of Georgette crepe and fibre silk tricolette, in white, flesh, navy or silver gray, made over silk; long panel collar, wide cuffs and long line tunic of Georgette crepe embellished with folds of tricolette; vestee of net, real filet lace trimmed; girdle and bottom of skirt made of tricolette. **68.00**

No. 5—*Two-fabric Gown* combining a sleeveless coatee knitted of fine soft wool in broad stripes with baronette satin skirt and sleeves. Coatee with diagonal closing and novel pockets is knitted in black and white or canary and white stripes combined with white baronette satin skirt, or in blue and white stripes with delft blue baronette satin skirt. **68.00**

No. 7—*Silk Crepe de Chine*, of fine heavy quality, in mauve, flesh, white, navy or light gray, fashions this graceful gown with new two-tier tunic; faggotting and self-covered buttons are the distinctive trimming; new features are the collarless neck and three-quarter length flowing sleeves. **59.50**

No. 9—*Copy of Calot's Peasant Dress*, this effective gown of satin in white, black or navy combined with self color novelty fibre silk tricolette; new long line peasant blouse of tricolette; ankle length satin skirt and sleeves ornamented with self covered buttons; silk fringed tie sash. **59.50**



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Anywhere in the United States





SPECIAL FOR FEBRUARY  
 "Dove" Night Gown No. 450. Tailored, slip-over style made of fine white Nainsook. Trimmed with attractive design of feather-stitching and hemstitching in blue or pink thread. Two ribbon bows and shirring at bust, Matches "Dove" Envelope Chemise No. 451 shown at the right.



SPECIAL FOR FEBRUARY  
 "Dove" Envelope Chemise No. 451. Matches "Dove" Night Gown No. 450 described and illustrated here at the left. We cannot fill mail orders but can tell you the nearest store that sells there and other new "Dove" styles.

# DOVE

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## WOMEN'S DAY FROCKS

*Distinctively Bonwit Teller & Co.*

*Simplicity is again the dominant characteristic of Bonwit Teller & Co. Spring fashions—the expression of restraint, refinement and a dignified elegance is admirably achieved.*



*Esta*

ESTA—Wool jersey frock in beige, navy blue, rookie and Belgique blue. The simple lines of the corsage give a bolero effect at the front. The skirt has panel sides **49.50**

HAT—On figure Esta is a broad brimmed rough straw with hemp facing, bayadere striped sash having frayed ends around the crown. All colors **16.50**

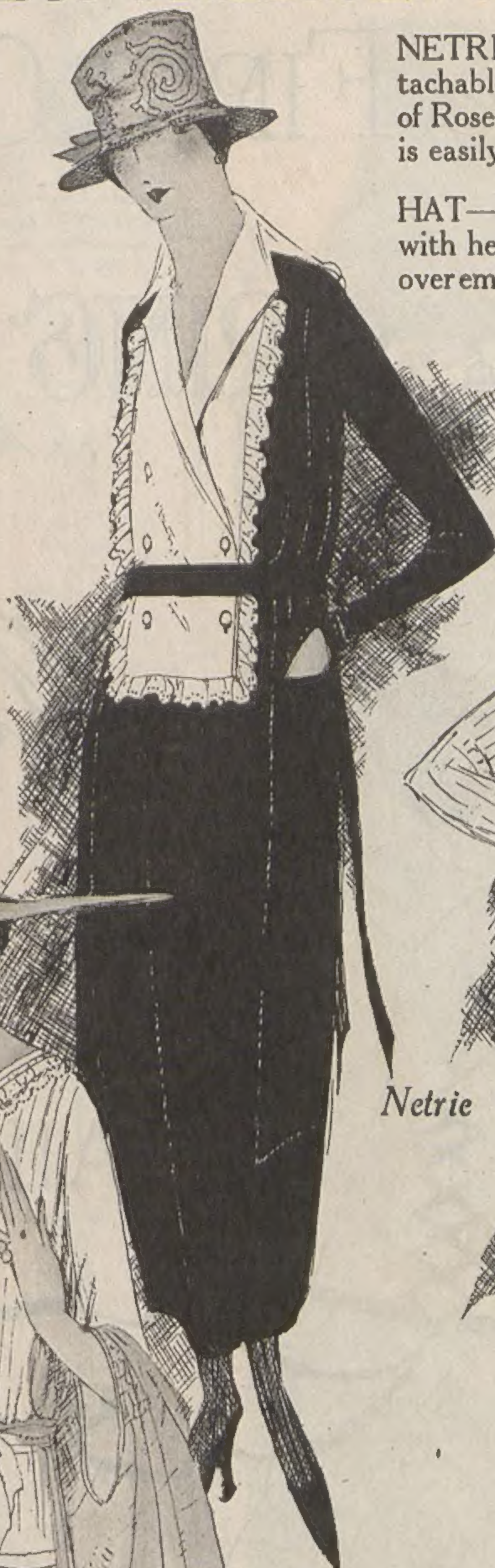


*Chamette*

CHAMETTE — Georgette crepe one piece frock with plaited tunic, the back of neck, cuffs, skirt pockets and bottom of skirt in embroidery motifs. A round collar of organdie and net with lace edge finishes the neck. In peach, flesh, white, soldier blue **55.00**

*Chamette may be had in any shade—dark or light. Ten days required to fill orders.*

HAT—On figure Chamette is a broad brimmed leghorn with spray of embroidered flowers. Velvet band around crown. In natural, turquoise, black and dark colors **25.00**



*Netrie*

NETRIE—Navy blue serge frock with detachable plastron front ruffled around edges of Rose or Copenhagen linen. This plastron is easily detached for washing **49.50**

HAT—On figure Netrie is of soft taffeta with hemp facing. Decorated with an all over embroidered motif. In all colors **25.00**



*Celeste*

CELESTE—Shirt waist type frock of striped wash silk in exceptional quality for laundering.

White ground with pencil stripes of lavender, black, navy blue, copen blue, rose and green. The tie at neck is of black satin **35.00**

HAT—On figure Celeste is of hemp with plaited Georgette top brim and Georgette flowers. All colors **18.50**



# The FIRST COLLECTION of SPRING MODELS

BY

*Mangone*

NEW YORK

IN

TAILORED SVITS  
AND STREET  
WRAPS

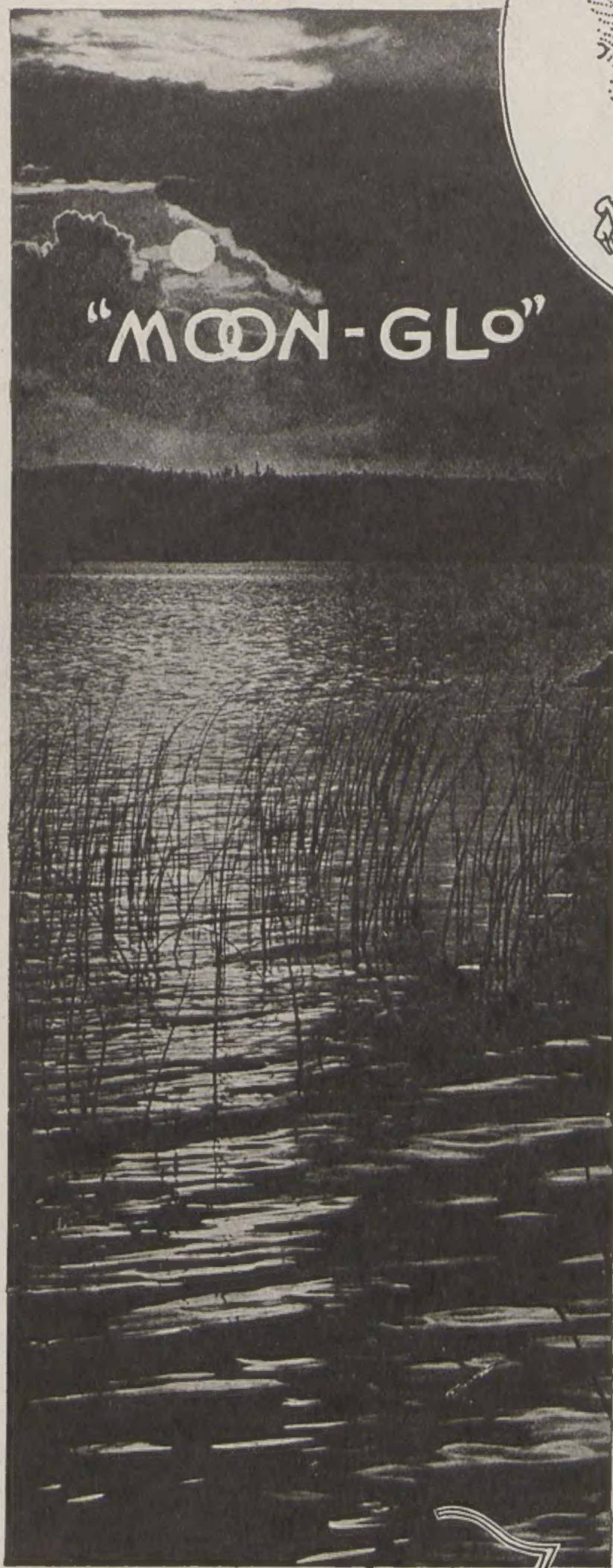
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"FAN-TA-SI"



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"MOON-GLO" SATIN

"MOON-GLO" CREPE

and—

"FAN-TA-SI"

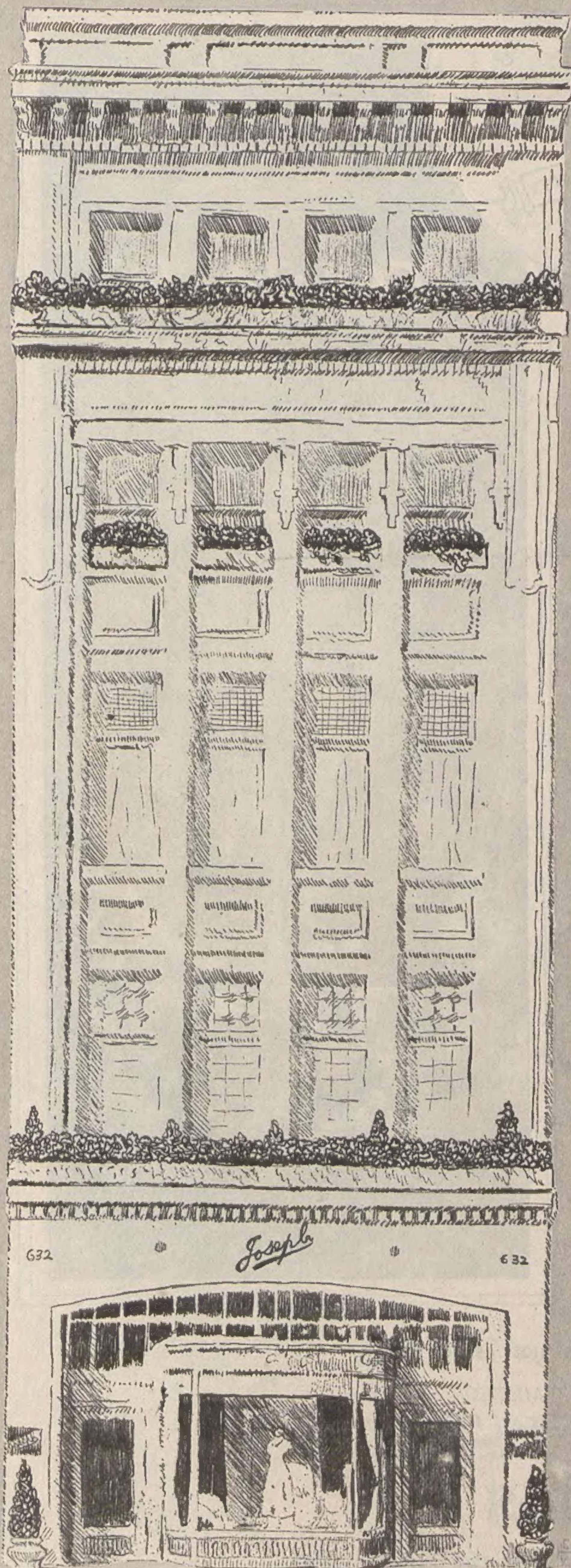
in the shops—either in apparel or by the yard—has yet to learn  
the true beauty and artistry of silks—

Look for the tiny label in the garment—the name on the selvage

Maker of  
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"Fan-ta-si" for Sportswear  
"Hindu" for Summerwear  
"Moon-glo" for Everywear

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New York





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*Here are shown original Joseph models in Frocks, Suits, Wraps, Furs, Millinery, and Accessories together with the most notable French creations of each season.*

*Joseph have but the one Establishment located at 632 Fifth Avenue, opposite the Cathedral, New York City*

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Opposite Cathedral  
New York*



**Wooltex**  
Misses Ladies  
**TAILOR-MADES**  
*The H. B. Co.*  
Cleveland New York



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*That Well Dressed Look*



Geisler &amp; Andrews, Photographers

*As delightful as Miss Grace Valentine is in "Lombardi Limited" she is just as attractive in a little utility coat of gray tweed, whose very simplicity emphasizes the beauty of its wearer. ("Wooltex" Tailor-Made No. 2635.)*



*The excellent taste in clothes of Miss Florence Reed has been noticed by every woman who attends the silent drama. Miss Reed has chosen a "Wooltex" Coat of velour de kashmir. ("Wooltex" Tailor-Made No. 2650.)*



*Miss Virginia Pearson climbed the ladder of cinema fame so gracefully that she now occupies the top round—which is owning her own Photo Play Company. Miss Pearson wears a "Wooltex" taffeta Suit. ("Wooltex" Tailor-Made No. 5595.)*



*So successful was the beautiful Miss Mansfield in the Follies that she was induced to appear in the silent drama. And we see her here in a tan serge suit of utmost simplicity. ("Wooltex" Tailor-Made No. 5265.)*

*Miss Irene Bordini is pleasing all New York with her delightful acting in "Sleeping Partners". And pleasing her perfect taste in tailored clothes by wearing a "Wooltex" Cape Coat of French serge. ("Wooltex" Tailor-Made No. 2690.)*



Getzler &amp; Andrews, Photographers

Miss Virginia Pearson, whose talented loveliness has won her an enviable place among photoplay artists, is especially attractive in this Wooltex Suit of fine French serge. ("Wooltex" Tailor-Made No. 5205.)



Miss Anne Wheaton danced and sang her way to fame in "Oh Boy." She is equally successful in her interpretation of tailored style—in a Wooltex Suit of blue serge. ("Wooltex" Tailor-Made No. 5615.)



Everyone admits that "Daddies" owes half its success to the young Belasco star, Miss Jeanne Eagels. But we do not believe Miss Eagels was ever more charming on the stage, than she is off it, wearing a Wooltex Coat of tan silvertone. ("Wooltex" Tailor-Made No. 2660.)



Paramount added considerable to its fame when it secured Miss Lila Lee, who is young and beautiful enough to lend additional charm even to such a charming cape as this—of French serge. ("Wooltex" Tailor-Made No. 3315.)



In the Ziegfeld Follies Miss Martha Mansfield played an entertaining and pleasing part—here she plays the part of a beautiful woman correctly attired in a "Wooltex" Suit of blue serge. ("Wooltex" Tailor-Made No. 5255.)





## *That Well Dressed Look*

CERTAINLY the woman who desires that well-dressed look cannot leave it to chance.

Especially in the selection of Tailor-Mades, where style depends not only on correctness of line, the graceful set of shoulder and sleeve, but also on exquisite tailoring through and through—and those fine fabrics which alone can hold their shape and style for long periods of wear.


The “WOOLTEX” Tailor-Made Coats and Suits for Spring, illustrated on the two preceding pages, may give you a welcome idea of the best of this Spring’s assured and enduring styles. A leading fashion merchant of your community has them on display.

The “WOOLTEX” Label is indeed the unfailing mark of “that well-dressed look.”

THE H. BLACK COMPANY

NEW YORK      PARIS      CLEVELAND





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*A Dew-Kist suit requires no additional enhancements.*



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# Verité

## Suits & Coats



THAT SMARTNESS of style the women of today demand in their clothes is a notable feature of the Verité Suits for Spring. They possess all the chicness of the newest Paris fashion themes.

THEIR GRACEFUL lines giving the correct slender silhouette, the novel fashioned jackets and smartly tailored skirts give them a charming *toute ensemble* that will endear them to every woman.

THE NEWEST imported and domestic fabrics in the most favored colors have been carefully selected. The highest standard of workmanship that insures perfect fit and length of service, is the

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The VERITÉ Suits illustrated are priced from \$39.50 to \$59.50. If you cannot obtain a Verité garment at your local store, write to us and we will see that you are supplied without delay.

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New York City

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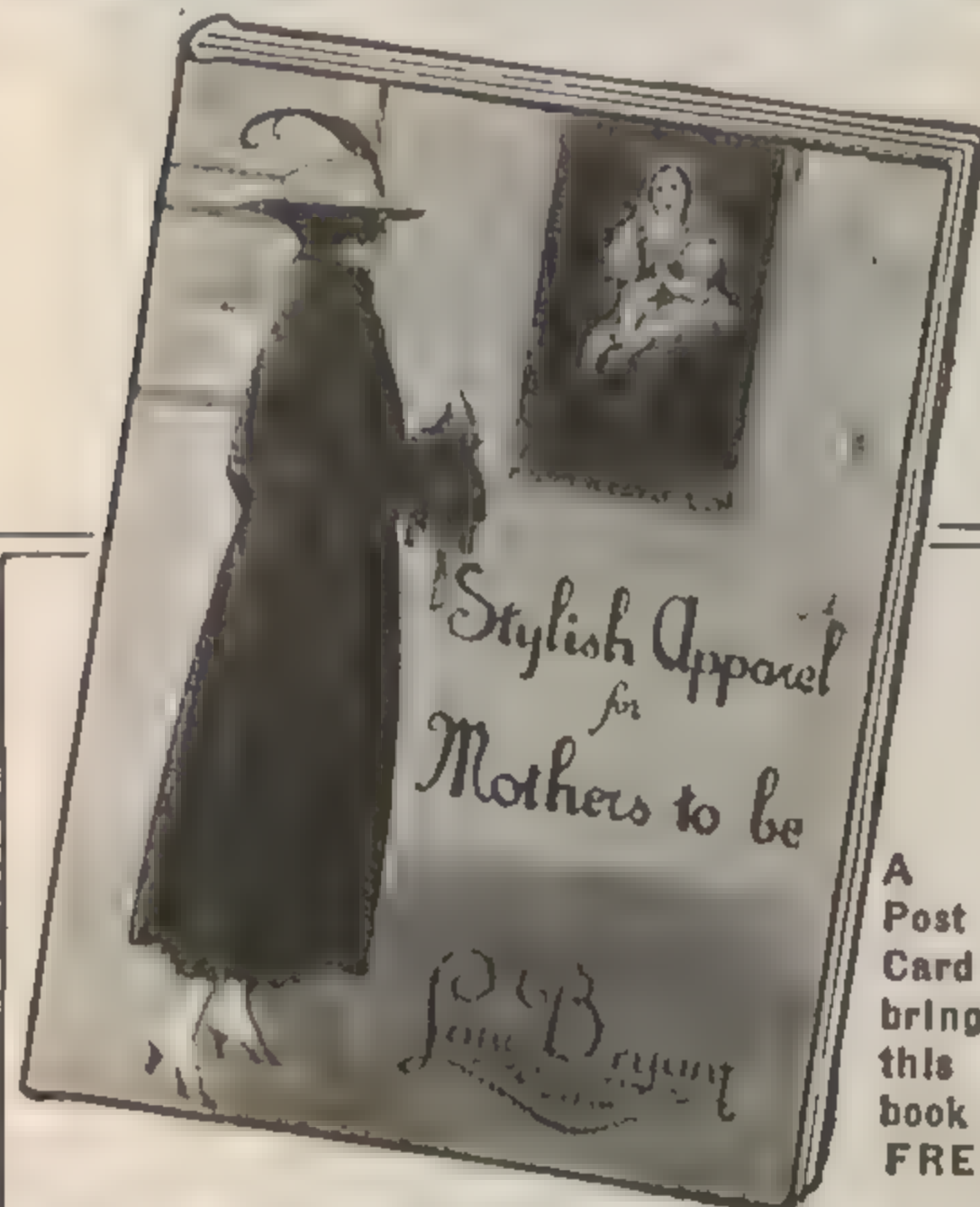
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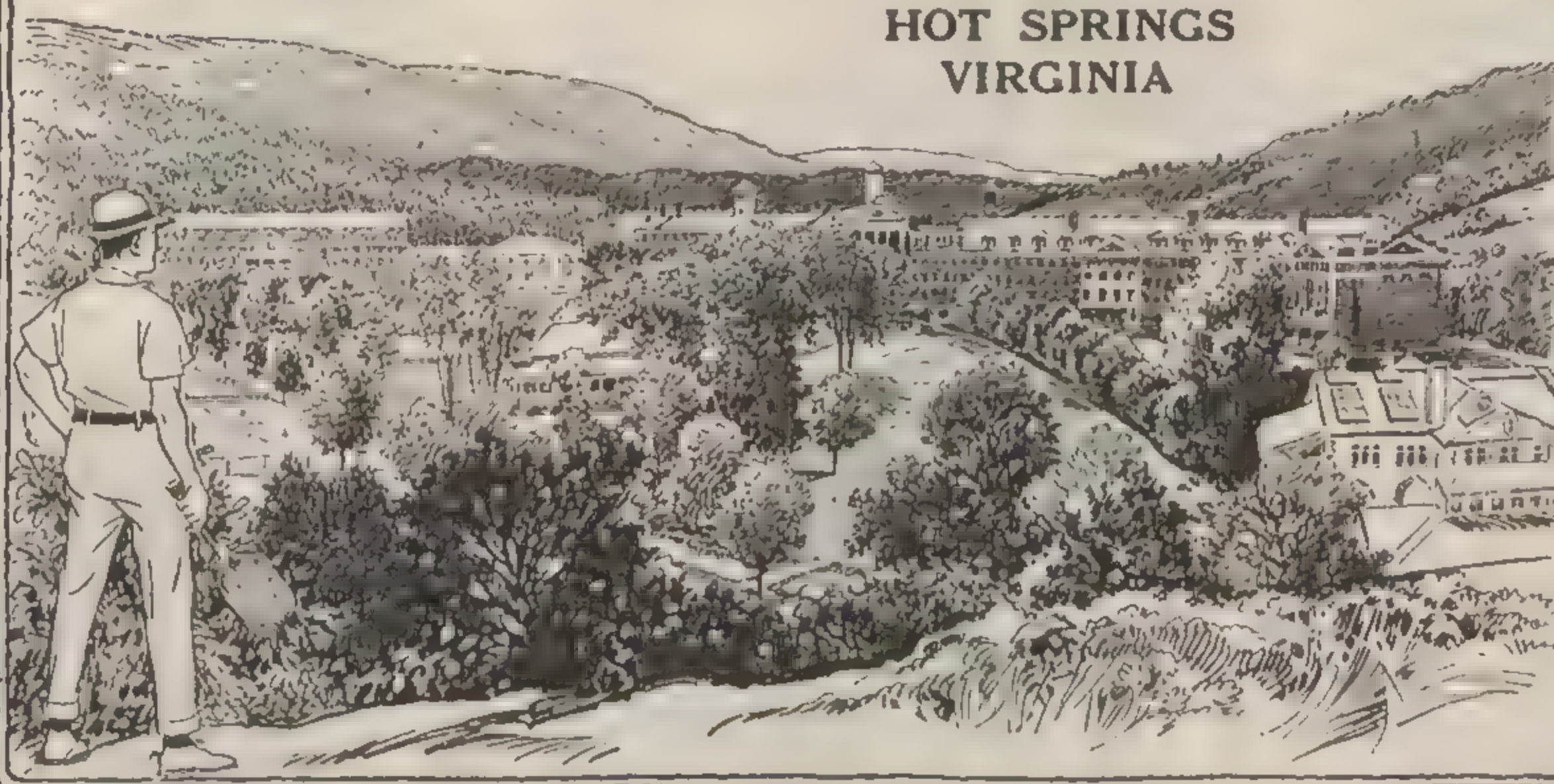
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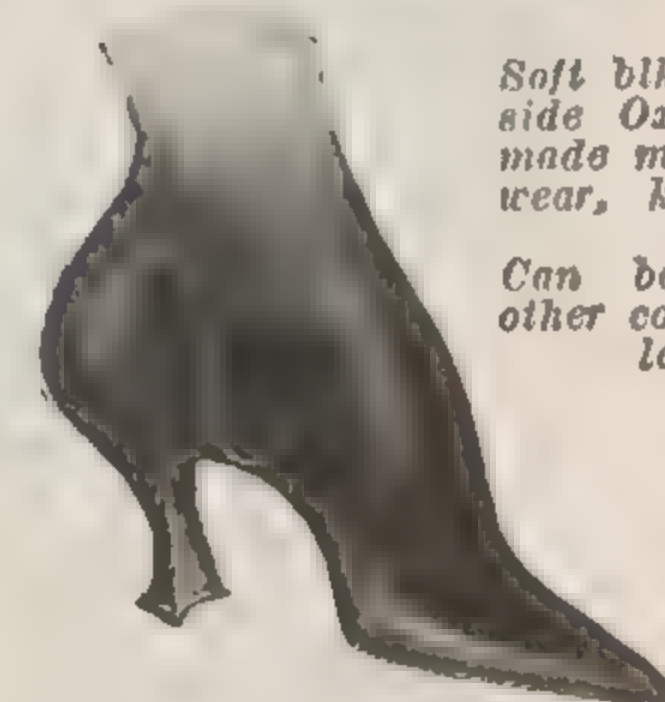
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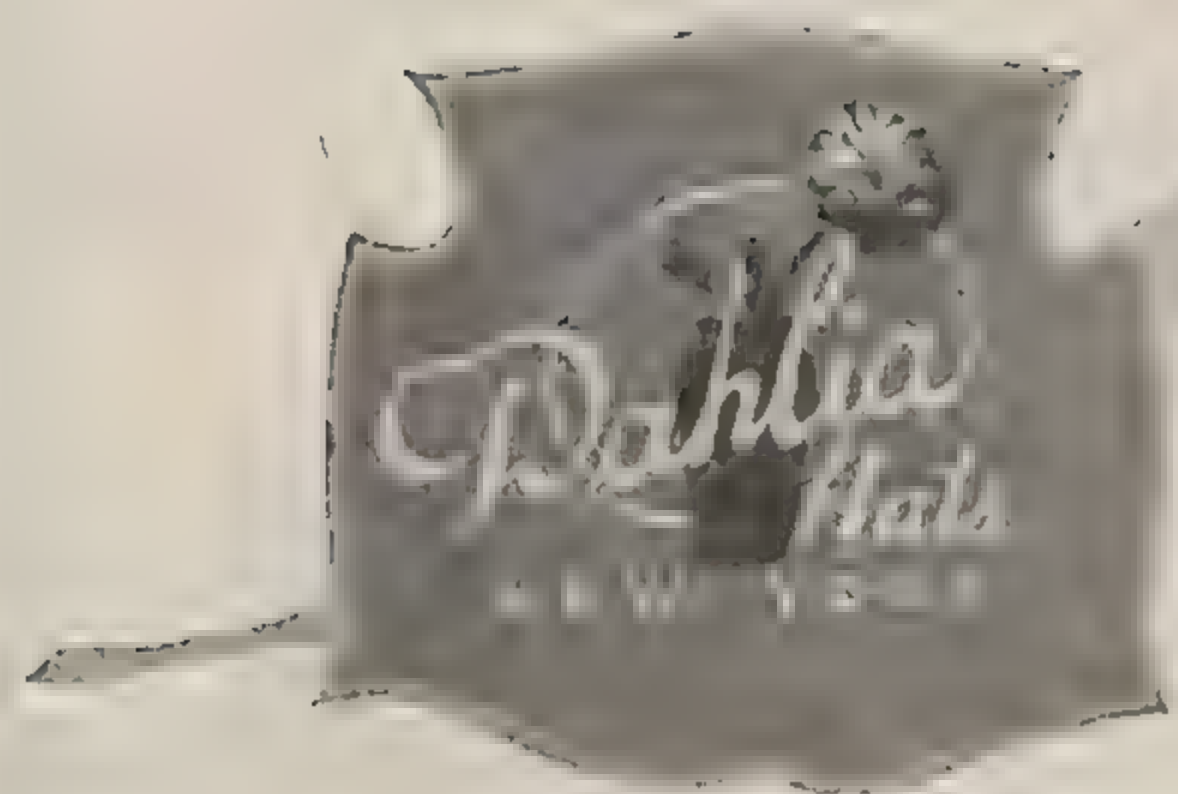
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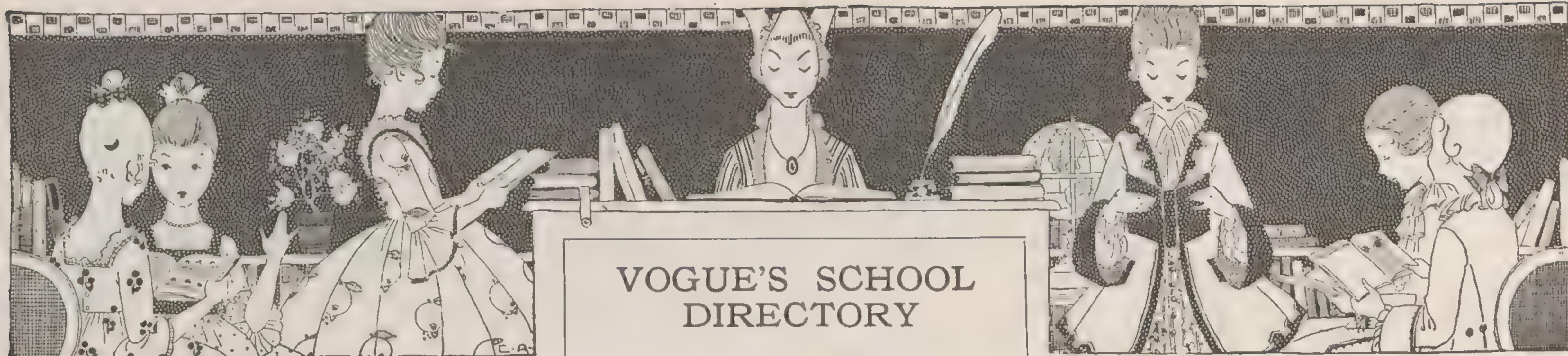
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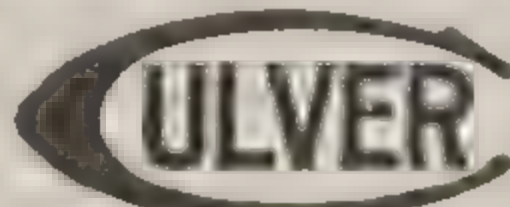
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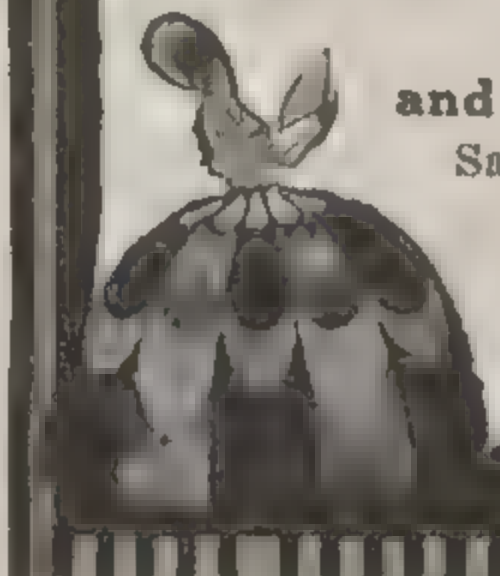
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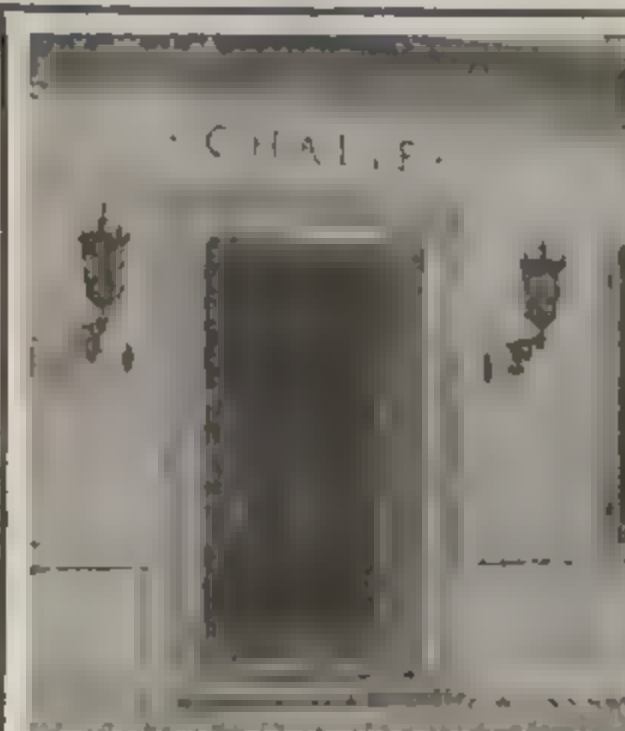
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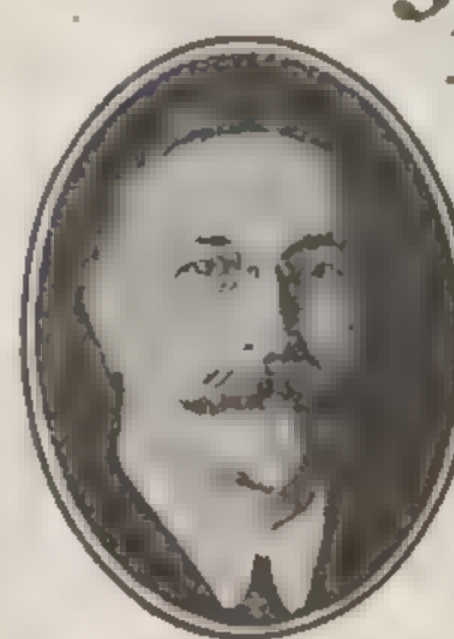
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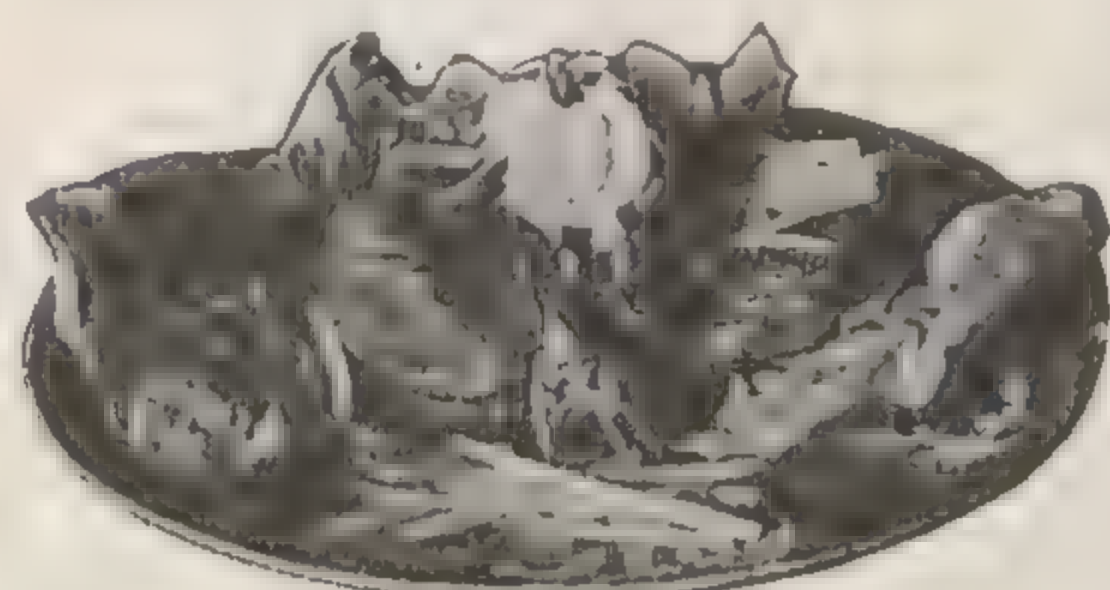
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# SHOPPERS' & BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

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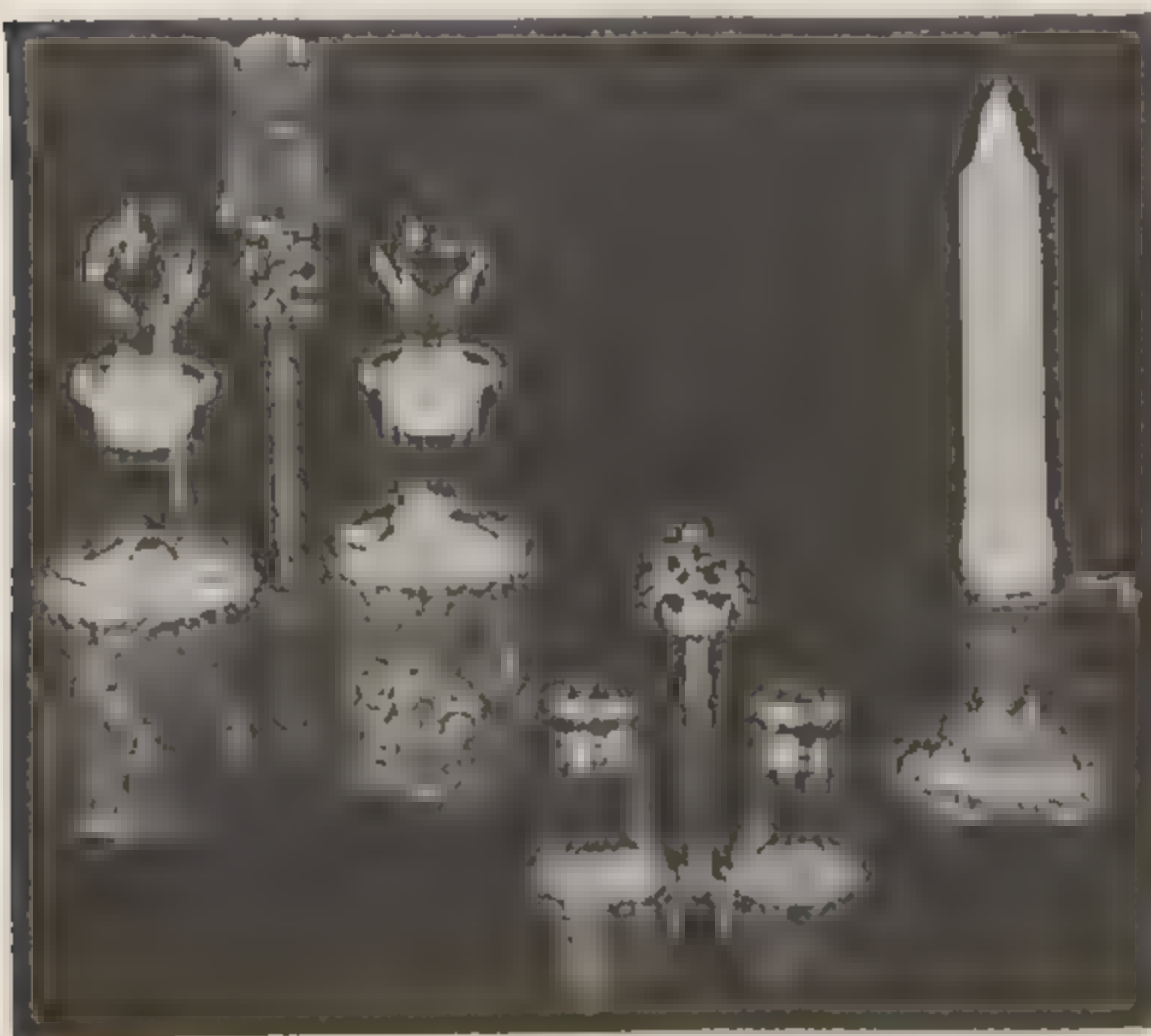
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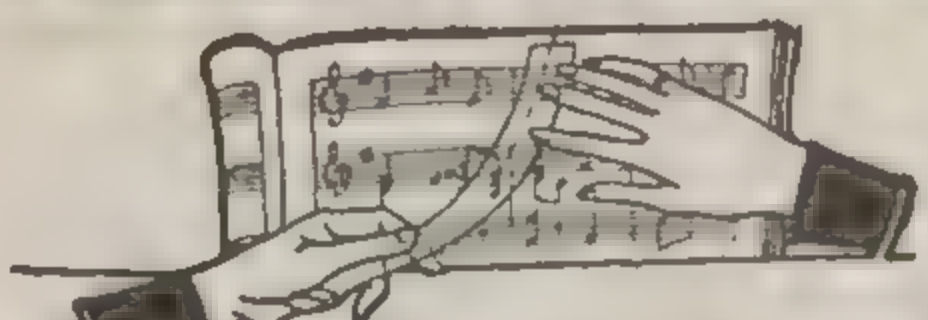


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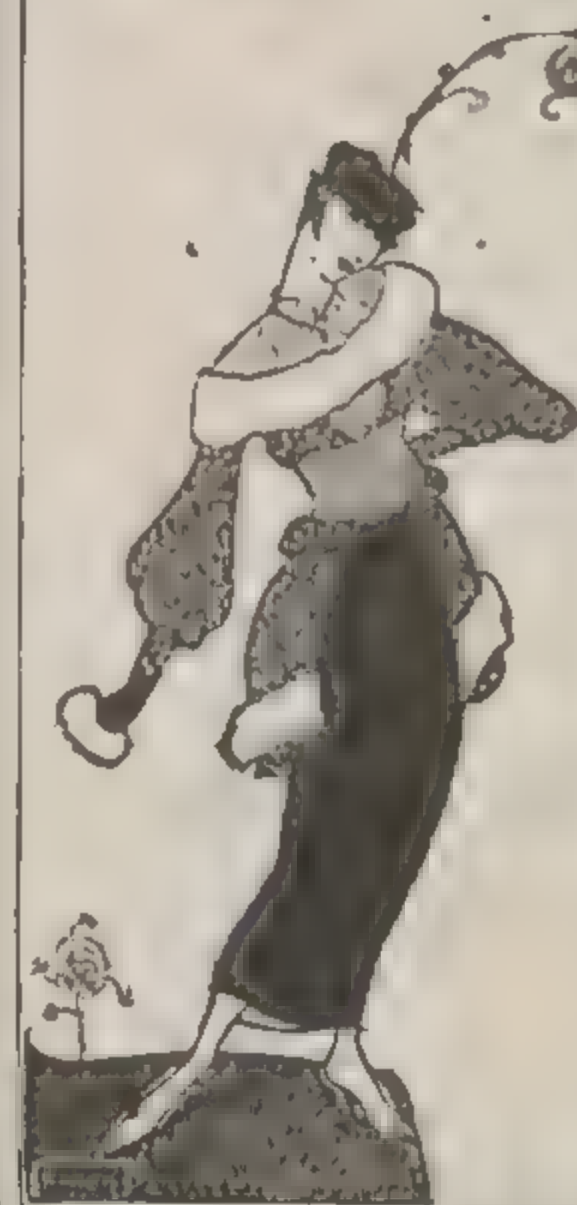
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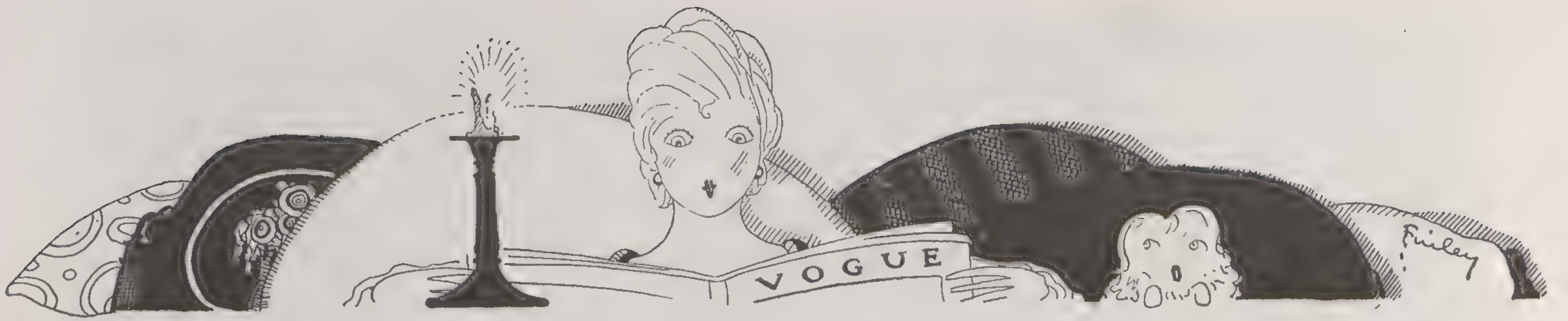
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SILVERSMITHS AND GOLDSMITHS

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# WATCH YOUR SILHOUETTE

**H**AVE you a family album in your home? Not a plush one, of course, and not one that is displayed on the table in your drawing-room, but one of the kodak-book variety that is descended from the album family and is a still more complete record of the things you have done, in the past, and of the way you have looked while doing them. Particularly of the way you have looked while doing them.

## THE HUMOUR IN A BY-GONE SILHOUETTE

If you have—and of course you have—don't you sometimes feel a little amused and even startled by some of the pictures? Take, for instance, the silhouette you presented to the world some twenty years ago when, just at the shoulder line, you puffed out into two balloon-like affairs, and then at the waist-line went in like an hour-glass, only to bulge out again in a full flowing skirt. And do you remember the silhouette of ten years later when you wore your hair in a large pompadour that flopped

over your forehead and topped it with a larger hat that flopped still more, several inches in front? Don't you—and your friends—smile when they see your pictures, taken then?

After all, one doesn't mind being laughed at for the way one looked ten years ago—if one looked just as the rest of the world looked at that time. But it would be tragedy if today one presented a silhouette that was frankly of another period. And that is a danger that is about to confront us all unless we watch the fashions carefully. For, after several years of popularity, the chemise dress is going out, and a new silhouette is coming in.

For several seasons we have had the same silhouette. To be smart, one had only to be as straight and slender as one could. There were, of course, changes in such details as materials and trimmings, collars and belts, neck-lines and waist-lines. But, as always, they were second to the silhouette in importance, and they were adapted to conform to the narrow, long, unbroken outline.

Of late, there were no startling changes that put our wardrobes out of date. It has been monotonously easy to be smart. We frequently had to admit that a last year's dress was quite as good as new, and that is something no really interesting woman ever cares to admit. But those dull days are over. A fresh silhouette is coming, at last, and unless we are careful we shall wake up some morning to find that the costumes we had planned to wear present almost as humorous an appearance as the costumes in the family album.

## A NEW SILHOUETTE

In this issue of Vogue we are showing some of the new models which the couturiers are offering to illustrate the coming mode. This is the Forecast Number and can only give a glimpse of the new fashions, but this glimpse hints of something so important that the wise woman will look long and carefully and, from it, form a picture of her spring wardrobe.

VOL. 53. NO. 3

WHOLE NO. 1112

Cover Design by Harriette Messerole

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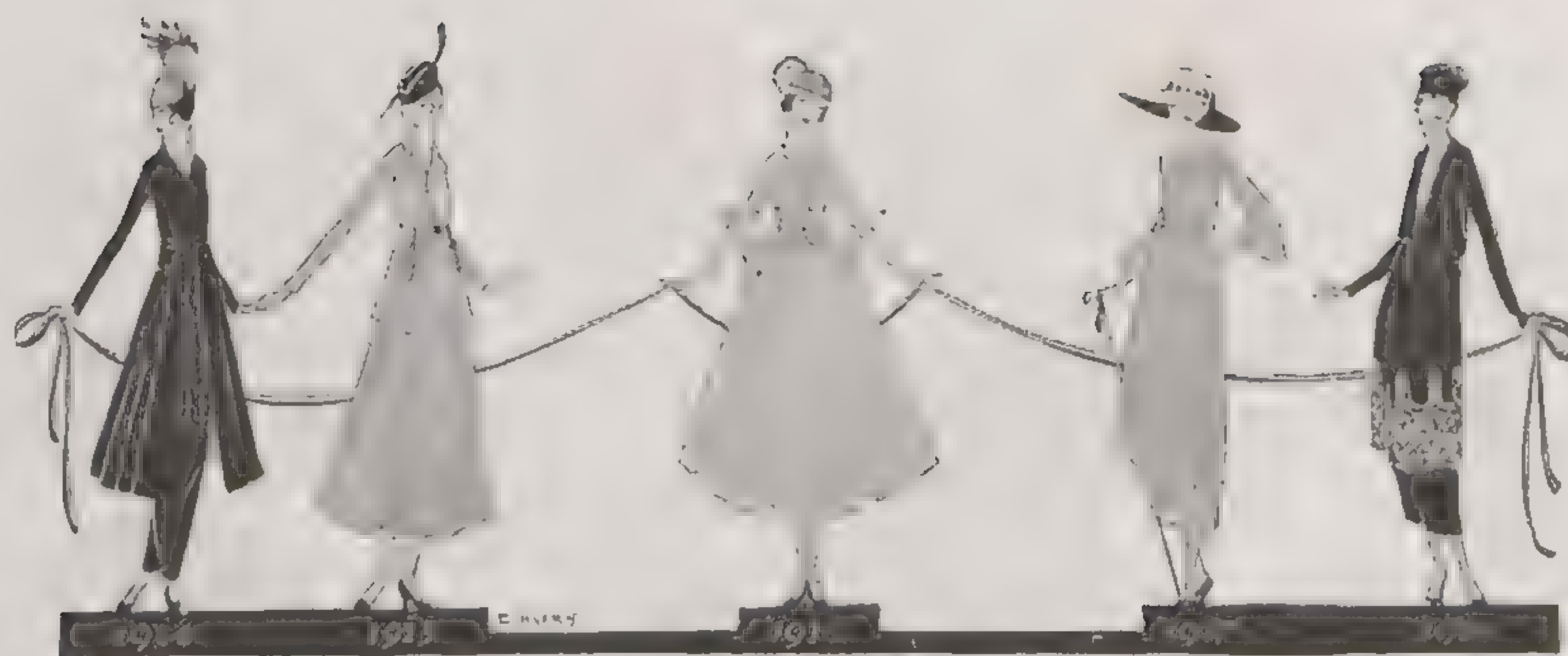
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### MRS. WILLIAM ASTOR CHANLER

*Mrs. Chanler, who has recently returned from France, has been actively identified with a great many of the war relief committees. During the first year of the war Mrs. Chanler and the Baronne de la Grange founded the La Fayette Fund to furnish kits for French soldiers in the trenches. Later Mrs. Chanler helped organize the*

*National Allied Relief Committee, and, still later, was engaged in the work of turning the Château de Chavagnac into a school for French orphans. This organization, of which Mrs. Chanler is the President, was incorporated as "The French Heroes La Fayette Memorial Fund." Mrs. Chanler expects to return to France soon*





Here are the last five steps which fashion has taken on its ever-changing path

## VOGUE

# PARIS FORECASTS WHICH WILL SHAPE OUR FROCKS

IT is in the spring that the magic word "silhouette" is whispered about the salons of the *haute couture* and among the women whose approval sets the fashion. During the years of the war this topic was relegated to an insignificant place, but the triumphant Victory Spring of 1919 has restored it to its ancient glory. "What is the new silhouette?" is once again the question of the hour. Strangely enough, the first novelties of the new season seem to draw inspiration from the very source which had given the motive to the mode of 1913. When the openings occurred in the unpropitious spring of the first eventful year of the war, no subtle hint of militarism had appeared to allow the dressmakers a claim to prophetic vision. We were still under the sway of the exotic and the Oriental, and this influence, which some attributed to the Greek and Eastern dances of the Russian Ballet and others to Paul Poiret, was seen very strongly in the bright colours, the slender silhouette with the movement of drapery pulled up in front, swathing the figure in close Tanagra folds, and the narrow hem which suggested Turkish trousers without leaving the wearer any of their comfort. We were wrapping our heads in metallic cloth touched with jewels and wearing aigrettes at the front placed as they are seen in the illustrations of the Arabian Nights.

### THE MODE OF PRE-WAR DAYS

To be sure, in the Paris February openings a new silhouette was already forecast, and when the early summer tourist reached the French capital in June, she found that among the elite a change had already taken place. The minaret tunic had lengthened and become almost circular, hung from a dropped waist-line, and worn over a skirt that

The Mode Completes a Five Year Cycle, and in Her

First Hour of Triumph Paris Reverts to the Tanagra

Silhouette of Pre-war Days for Her Victory Fashions

was as straight and narrow as the path of righteousness itself. Instead of the turban, the head-gear of the hour showed a Niniche hat posed with all its eighteenth century impudence and adding a quaint breath of the past to an ensemble which designers were inclined to trace to the inspiration of the Cossack dress.

Then, in August, the war cloud burst, and the fashion world,—that is the frivolous, extravagant, spend-

thrift part of it,—went into a state of coma like Sleeping Beauty at the prick of the magic spindle. During the winter of 1914-1915 Paris wore what it had, and when its women were forced to buy something new, the workaday practical silhouette sketched above as representative of 1915, turned them into a feminine complement of the uniformed masculine world. Skirts were shortened and widened, not because women admired them that way, perhaps, but because ever since the taxicab army was hurried to the defence of Paris, they had willingly become pedestrians. They had to have a type of dress which could be worn for walking in the rain and dirt of a Paris winter. Jackets followed suit, modeled themselves, for long service, upon the officer's tunic, and went pocketed and belted through labourious days.

### HISTORY REPEATS ITSELF

So we continued through that first terrible year of strain, until the spring of 1916, when the heroic motto of her sons, "*On ne passe pas*," turned the thoughts of the daughters of France to the ancient glories of their country, and this reminiscent mood was reflected in a slight revival of the fashions of the Louis's. Silk was the triumphant fabric of the year, for the silk factories of France were working overtime to make up for the devastation



This was the Tanagra silhouette, of long graceful drapery, that ruled the mode in 1913 and first part of 1914



LANVIN. 1919

Here is a new Lanvin frock that follows the latest silhouette from Paris. It is made of black satin with a green velvet collar and sash edged with Bayadere stripes in gay colours, and it helps Mlle. Parisys play a very successful rôle in "*Saison d'Amour*," at the Théâtre Michel



The 1919 version of the Tanagra silhouette is shorter of skirt and lower of bodice but of the same inspiration





*"1919" is written in every line of this Lanvin frock of blue serge with its design in red and white beads to give a touch of patriotism, its short skirt, tight at the back and drawn up in front, to give the newest silhouette, and its wearer, Irene Bordoni, to give it even more charm than it had without her*

*Like many of the new frocks, this one states definitely, in its skirt, that it is fashionable to be tight in back and loose in front; and then, contrarily, it announces, in its blouse, that nothing is smarter than the opposite. The square neck and the narrow red patent leather belt are other interesting details*

of the woollen centres. History was repeating itself, as usual, for during the reign of "le Roi Soleil" a mode for silks was introduced for the sake of encouraging its native manufacturers. So taffeta, in the colours of Watteau, soft rose and Nattier blue, took first place, tucked up on the hips, and demure as to sleeves and neck-lines.

In 1917 America brought her great resources into the war, and unexpectedly raised the slogan of economy, new to her lavish traditions. "Save material," she cried to France "especially 'save wool that our soldiers may be equipped to fight beside yours.'" France, which had at first planned something different, heeded the call, and almost overnight wide skirts collapsed like a pricked bubble, and the chemise frock came into its own, to hold the stage through two seasons. That in itself is a proof that the real spirit of the mode was asleep. As we look back, we see that details showed changes throughout this period, but what woman can remember when a frock like that bought in the winter of 1917, could still be worn

without any alteration two whole years afterward?

But now comes the glorious 1919, destined to threaten the supremacy of the ever memorable 1776 itself. Is it conceivable that women will be satisfied to gown themselves in frocks of straight, almost conventual lines, and neutral colours, with nothing more exciting in the way of decoration than angora embroidery? Perish the thought. Such garments were appropriate enough for the lean years, but not for the glad season of victory. So again the spirit of the mode, asleep since the Boche set his heavy foot upon the sacred soil of France, arouses itself and looks about.

"I've been asleep," it yawns. "Let's see—what was I doing? Oh, yes, tangoing in a Tanagra gown. Well, that is a pretty line. I may as well go on with it."

So, as if the four years of war had never been, the silhouette of 1919 is presented with the same inspiration it had in 1914. It has already appeared on the Parisian stage, and the sketch in the middle on page 27 presents it in the form in

which it is now worn by Mlle. Parisys in "Saison d'Amour" at the Théâtre Michel. This new rendering creates an amazing effect because of its exaggeratedly short skirt. In its present form it is becoming only to the slenderest and most supple figure, and it is not likely to be accepted in America without a good deal of modification. For more than a year Paris has worn skirts several inches shorter than those which were worn by smart women in America, but with the signing of the armistice, she cut off several inches more. Many of the first Victory models have skirts that are scarcely more than knee-length. It is a mode without dignity or elegance, and it is not likely to survive the first flush of extravagance. The silhouette inspired by the Greeks, above all, depends for grace upon length of line, and this abortive treatment of the skirt is too unbecoming to the average woman. Many of the more conservative French couturiers freely predict that the advancing season will see a gradual lengthening

(Continued on page 90)





*Could anything be more appropriate than to adorn one of the new victory hats with a gay Chanticleer, rising in exultant pride from the broad brim as though to lift his voice in a triumphant crow of "Victoire"?*

## PARIS IN THE LOOKING-GLASS

Eleventh Hour Fashions, Flushed with Victory, Tell a Vivid

Story That Hints of Still More Brilliant Things to Come

By RALPH BREED

WITH the signing of the armistice, the old interest in fashions has come to life again in Paris. Only two days after the day of *La Grande Victoire*—two days of riotous tumultuous celebration—all the Grandes Maisons and many of the Petites Maisons, too, were crowded with charming elegant women, each one demanding a victory gown, immediately, and many many more a little later. Flushed excited creators fluttered about, designing and taking orders, customers chattered and planned, and the very atmosphere was filled with an enthusiasm that had been almost forgotten during the long and trying years of war.

All Paris was almost continuously *en fête*—so continuously, in fact, that no one really believed that new gowns would be executed for some time to come. First came the celebration of the Victory, then the two-days' fête for the King of England, the Prince of Wales, and Prince Albert, next a fête for the King of Belgium, one for the King of Italy, and, finally, the great three-days' fête for President Wilson. And between these *grandes fêtes*—and no less important—came the *demi-fêtes* when the *poilu*, conquering hero of the little midinette, came home. No king or president

could quite compare to the *poilu* who had stopped the Hun at the Marne and Château Thierry and now halted the development and appearance of the victory gowns just as effectively.

### CHANTICLEER AND BLEU DE FRANCE

But it is not on the Parisienne's frocks alone that victory is having its effect. Chanticleer, the triumphant cock, crows over many a hat brim and is embroidered on many a blouse. A gay brilliant season is here, and in every type of gown and every detail of apparel, colour, bright and vivid, runs riot. *Bleu de France* is the colour of the hour, and from a rough straw turban with a taffeta bow suggesting the Alsatian head-dress with its gay little cockade, to entire evening gowns, this patriotic and becoming colour takes an important place. Canary yellow, too, is featured strongly. Indeed, one might say that this season almost every striking colour will be popular.

Every indication points to the Directoire mode as the inspiration for our coming fashions. The February Openings, the first since the war, may only serve as a prelude to later developments. But the fashions for the spring and summer of

1919 will undoubtedly look back to this period for many characteristics. This does not necessarily mean high waist-lines. On the contrary, the waist-line will be nearly normal in most cases, although, during this transitory season, we shall see some Empire lines, as well as a few low Roman and Grecian waists. The real Directoire influence will be seen in the neck-lines, the invariably short sleeves, and the draped swathed skirt, which must of necessity be long. The simple lines and the vogue for many colours show the Directoire influence strongly, and yet some of the new bizarre embroideries suggest an exotic Oriental tendency that may and probably will be strongly felt when the races at Longchamp recur in June and when Ascot Week arrives. One new embroidery, now in America and soon to appear on a simple black silk jersey afternoon or restaurant frock, is a ten-inch border of silver paillettes intertwined with a bold trailing black stem heavily weighted with budding black lilies of various growth. These elaborate hems on day dresses are gaining great favour at the moment,—an outgrowth, perhaps, of the jet *chapeaux* which all Paris has been wearing during the late autumn. A simple but really bizarre note is seen in a charming mauve



and silver Lanvin tunic of almost ankle length. An all-over embroidery in a Persian scroll is done in a pulled navy blue flat braid, and a Spanish embroidery, also from Lanvin, is composed of a flat floss thread in yellow, red, and French blue. Beaded frocks are chic; they are seen in flesh and canary colour Georgette crêpe and in that lovely new satin-finished jersey, Djersacacha, of Rodier's.

As opposites attract, so does one extreme follow another. High collarless necks on so-called dinner gowns are now replaced by extreme décolleté. That correct couturière, Madame Jenny, who has evolved some of the most charming evening gowns created since long before the war, is cutting her bodices in the back quite to the waistline. Here, as elsewhere, drooping lines seem to be the invariable movement in bodices, although for satins and tissues suitable for tailoring or for stiff effects, a tight brassière effect is much favoured by the couturiers.

#### AS 1919 INTERPRETS A BLOUSE

What constitutes a frock, and what makes a blouse, is something one must decide for oneself. In every material from sports jersey to richly embroidered metal cloth and Georgette crêpes, as well as in linens and cotton stuffs, we find a tendency towards peplums of many and varied lengths. There are short tunics and ankle length tunics, all unconsciously expressing a victory note, and all going "over the top." So far as Parisian separate blouses go, lace will be practically eliminated: a simple eyelet work is à la mode. The peasants have had other work than lace-making to do, and patriotic France, not unmindful of this fact, frowns on both Chinese filet laces and machine-made laces. Much embroidery will be used on these charming new blouses, and gold and silver ribbons are often introduced amusingly on an open, sagging, collarless back where they tie in a tiny bow with very long streamers. The blouses this season are almost costumes in themselves.

Outer garments offer a variety of equally smart styles. While many disagreements may take place



*Every smart Parisienne has discovered that the best way to celebrate victory is to wear the triumphant colours in a hat that exactly reproduces the shapes worn by the marshals of Napoleon's time. A twist here, a curve there, and voila! Valentine About displays this navy blue satin hat, jaunty with a blue cockade, patriotic with red feathers, spirited with a white aigrette, and eloquent with the name of "Maréchal de France"*



in the detailed development of wraps, on one point all agree,—capcs and cape-coats will hold the stage and generally they will be elaborate and picturesque. The movement which appears in the costumes and blouses is found again in the *manteaux*, which frequently have, in addition, big draped collars. A little motor cape-coat from Bulloz stands out as being a particularly attractive model. The body of the coat is made of Rodier's new wool-silk, Creppela, in the fashionable rust colour, and the skirt is of a coarse black silk jersey. Two waistcoat bands that fall from the shoulder serve as a muffler when the winds blow cool. This cape-coat, like so many other Parisian models, features the dolman sleeve. As for the tailleur, it has a promising future, although France is never so devoted to the suit as is America. The new tailleurs are invariably made with box coats, generally with little tight skirts much shorter than those of the gowns. The coats are the features of these tailleurs, and they always tie, rather than button. Frequently the tie takes the place of the popular belt. A charming development of hip treatment is noticeable in many of the early tailleur coats. Waistcoat effects are often seen, usually of some bright silk jersey. Indeed, many of the tailored dresses resemble waistcoat suits, and the manner of get-

ting in and out of them alone determines their station. The favoured tailleur is seen, not only in navy blue, but also in pencil stripes and white checks blocked on navy blue and black gowns.

#### IN THE LOOKING-GLASS

Peering into the looking-glass frequently means admiring a new hat. This spring the millinery is radiantly lovely and bewilderingly varied. It is an assured fact that mushroom shapes will be popular, and hats of high crowns and poke brims, too, trimmed with gold sheaves of wheat denoting plenty and victory will frame many a charming face. Much ostrich in glycerined strands will be used around the brims, and flat appliqué flowers of every hue will be seen a great deal on rough straws. Ivy leaves are another popular trimming.

In France the great industry of producing fashions is looking with an inspired vision into the future and feeling an increased understanding of the beauties of life, which is one of the many developments this world war has wrought. Paris in the Looking-Glass sees even greater wonders than Alice of our childhood days, and we, if we are artists, may reflect these wonders, too, with intelligence and charm.

*Tilted becomingly above most of the sparkling eyes in Paris are such hats as "La Victoire" where the joy, gaiety, and vivacious enthusiasm of a whole nation flare into a brim and crown of velvet ribbons, red, white, and blue, and a cockade to match—all just as they might have looked in Directoire days; from Valentine About*





L'aron de Meyer

*With the streets one brilliant flutter of triumphant flags, Madame orders this Bulloz victory sports costume for country wear. Rose pink duvetyn forms the skirt, the sleeveless jacket, and the double belt. On the grey silk jersey waist which is joined to the skirt, an embroidered cock of France crows his way into applause and makes himself twice as popular by appearing again on the pocket of the jacket; posed by Irene Bordoni*

*The straight line of the coat of this blue serge suit somewhat conceals the line of the skirt, drawn taut across the figure at the back. This outline, combined with the extreme abbreviation of the skirt, is the basis of the new silhouette. Here, for decoration, we have fringe and tucked insets of blue taffeta in the coat*

*The three skirts on this page give an accurate idea of the spring silhouette as the couturiers see it at present; the skirt, drawn tight across the back, is draped up in front. The suit is of blue gabardine, and its interesting features include one of the large vague collars of the new mode, a shirred belt, and an edging of black braid on the coat skirt which is made in three two-tiered sections*

MARTIAL ET ARMAND

BULLOZ





Soft emerald green satin pulled as slim as the sheath of a lily, is swathed into this gown with its narrow skirt drawn in to hug the figure closely at the back. The long panels at the sides are an ingenious way which this designer has found to soften the outline of the scant skirt, hugging the figure after the manner of the latest models. The panels are trimmed with twinkling gold tassels. A straight fold of the satin forms the bodice which, in a startling unexpected manner, disappears entirely at the back where it is cut to the belt. The right hand figure of the smaller drawings shows the back view

Paris is now a world of radiant discoveries such as this gown of shining pink taffeta called "rose de Chine." The skirt is very, very tight and very, very narrow, clinging to the figure in long draped lines, and in the back there is an original panel which modifies the new tight silhouette and ends in a silver fringe and ornament. Here again is an unusual bodice, for into the starry band of silver lace are tucked two vagrant folds of the rose material which flutter and puff out in billows of soft colour. Ribbons of silver slip across the shoulders. The rear view of this gown is shown at the extreme upper left of the page

RADIANT EVENING GOWNS FROM JENNY SHOW

SLIM SHEATH-LIKE SKIRTS, A NEW FORM OF

DÉCOLLETAGE, AND MANY TWINKLING TASSELS





The cock of France is crowing joyously from the captured boche cannon standing like monuments of victory in a Paris where the days and nights are one long celebration of the winning of the War

## “ C ’ E S T L A V I C T O I R E ”

In Paris, Chanticleer Crows a Triumphant Note to Welcome the New Era of Dazzling Costumes that Began With Victory

PARIS has regained a little of her characteristic calm and has recovered from the first wild delirium of joy which seized her on the signing of the armistice. Those who have not known her during the trying days of waiting can hardly picture the extraordinary carnival which took possession of the whole city and lasted for more than two days. Bells were rung, cannon boomed, groups of strangers formed on the street corners, hugging and kissing each other, crying “*Vive les Alliés*,” and singing the “*Marseillaise*.” Informal processions were formed at the Statue of Strasbourg or at the monument of Gambetta and wound their motley length through the joyous crowds. American and British soldiers passed on motor trucks waving each other’s flags and singing at the top of their voices. French *poilus* made speeches to the crowd; ecstatic little boys rode the boche cannon with shouts of derision. Midinettes and society women danced and sang with the Allied soldiers up and down the streets, in and out of the captured guns on the Place de la Concorde, and on the terraces of the cafés in the evening. Restaurants were so crowded that many had to go hungry, but no one cared—“*C’est la victoire*.”

Now, a few weeks later, life has returned to normal. It is surprising that this should happen so quickly after the marvellous changes and experiences through which we have passed. As if by a magic spell, streets became light, cafés and tea-rooms crowded, dressmaking houses filled with patrons, shops with buyers. In the space of twenty-four hours the heart of our beautiful Paris

began to beat again, and a smile came to her lips.

The question of getting about is still far from being settled, as taxis are scarce and private cars not yet allowed. If I am pressed for time and have to go from one end of Paris to the other, there is nothing for me to do but copy the procedure of my rich friend, Marie, who offers the chauffeur double the price. Living is frightfully high. It is not only the taxis; everything is the same. “*C’est la victoire*.”

### A RETURN TO ELEGANCE

At Worth’s, Paquin’s, Dœuillet’s, everywhere, in fact, women go in and out all day long, dressed with an elegance which has no suggestion of the past months. Saleswomen and fitters hurry about; the telephone rings incessantly; one feels that everywhere energy is reviving—“*C’est la victoire*.” During the years of war our industries have made a desperate struggle and accomplished marvels from the point of view of technique, but not from that of line and form, which necessarily remained much the same throughout this period. Next spring we shall see elegant women and couturiers working again in that close collaboration which produces real marvels, and foreign importers may feel free to come to Paris without fear of disappointment. Already Lepape has created Victory modes, some of which are shown on page 36 of this issue, and Valentine About and Lewis have made Victory hats, two of which are shown on page 30, and which will be shown some day in the Carnavalet Museum for the benefit of admir-

ing posterity. At the theatres one sees light dresses, jewels, and rich evening wraps. One dares to wear what one likes without a word of criticism—“*C’est la victoire*.” An extraordinary thing is that in the public gardens where no one has seen a child for over a year, they have reappeared as if by enchantment, dressed as if by fairies.

At the *thés dansants* (for people are beginning to dance every day), the women are elegantly dressed. The costumes are made of such soft clinging materials that it is hard to believe that they are not of some wet stuff which sticks to the figure. One recalls with a feeling of amusement the damp muslins of the Directoire. More and more gowns are being made in many pieces. There are floating portions in the form of aprons in the front and straight panels hanging from the shoulders in the back, over tight foundations. Instead of the straight sheath of former years, the foundations of many gowns will be draped toward the back.

There is a great deal of talk about the air service which will shortly be established between London and Paris, no doubt as the forerunner of a passenger service of the future. The last fifteen years have seen many startling changes, and we are far indeed from the days of a victoria drawn by a pair of thoroughbreds. Other customs have replaced those of our grandmother’s time, and other ways of dressing to suit them. When we travel exclusively by airplane, still other customs and fashions will arise. Certainly when one prepares to fly to a height of two thousand metres, one will need a coiffure and style of dressing very



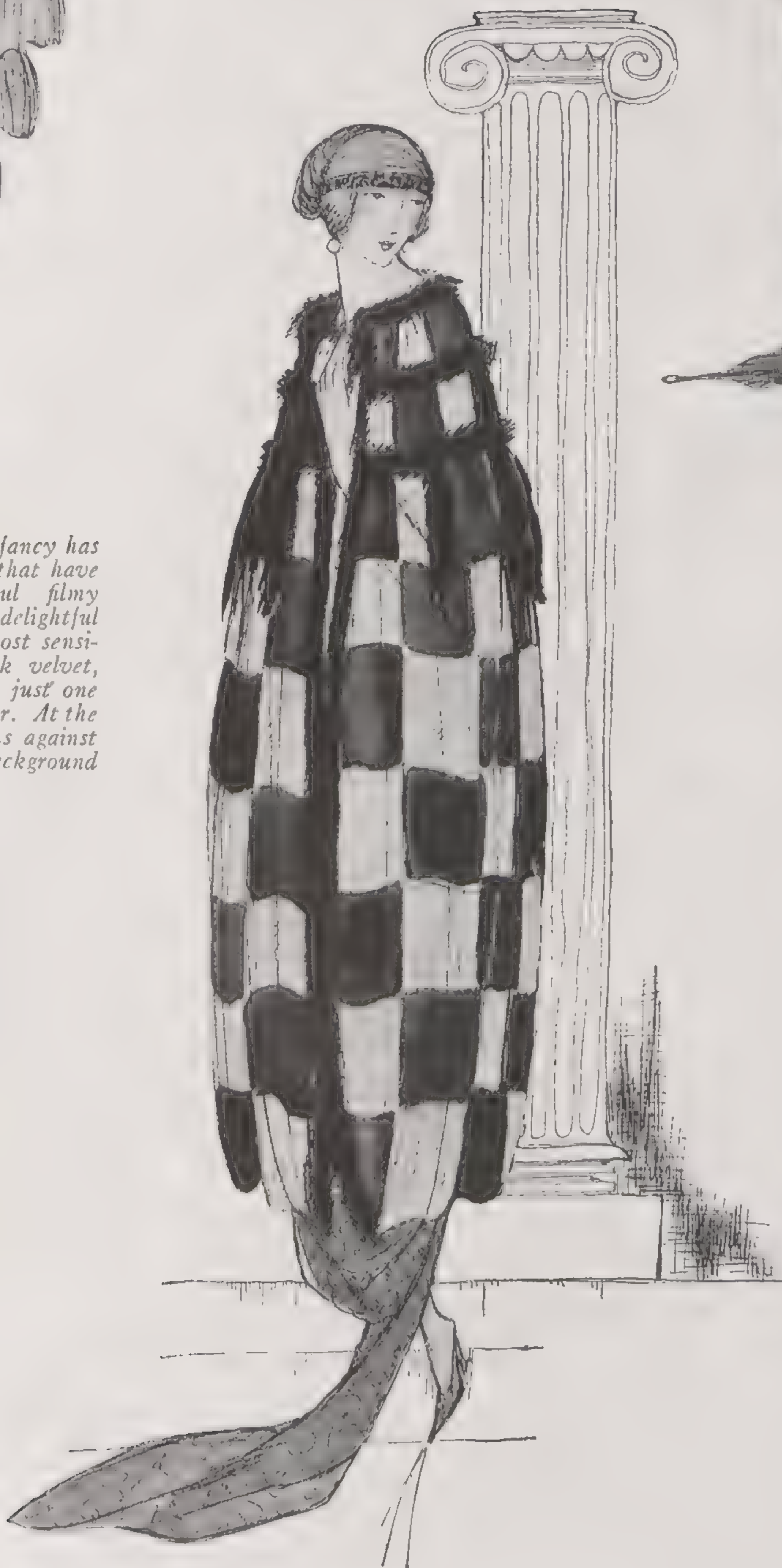


DÉUILLET

*This spring the Parisienne's fancy has turned to thoughts of tulle that have materialized into delightful filmy frocks and hats. Even the delightful frock above, which began most sensibly with a bodice of black velvet, ends in a fluffy skirt that is just one black tulle ruffle after another. At the waist-line a blue rose blooms against the becoming shadowy background*



*A veil of black tulle over a gleam of gold tulle are the charming materials of this gown, worn by the Marquise de Chabannes, and flesh coloured embroidery on the underdress, gold embroidery on the overdress, and a startling unexpected sash of leopard skin are the still more charming trimmings. These belts of fur are one of the sumptuous novelties for spring*



DOUCET

*This metal brocade coat of huge black and gold checks trimmed with zibeline is one of the effective means used by Madame Marcelle Lender, in "Samson," to charm her audiences. But it is also a very good example of the type of unusual luxurious wrap that has appeared in Paris recently to help in the celebration of victory*





No one could blame the silver spider for spinning a silver web on the straight front of the Marquise de Chabannes' delightful black velvet gown embroidered at neck and sleeves and pockets in a gossamer design of silver



CHANEL

Madame Vera Sergine, playing in "Samson," thinks, with many another wise woman, that there are few things more becoming than the softness of black velvet and the dark mysterious sparkle of black jet

different from that which we have at present. The pretty idea of a tight scarf, called "*serre tête*," wound around the hair in the fashion adopted by Mlle. Duval, will perhaps become popular. It is very becoming to her, whether with or without a hat. This lovely dancer, although she has wonderful hair, always covers it with a Pierrot cap in various colours. She started the fashion a year ago, and it has been taken up since by other women, although only for evening affairs. I should like to see it adopted for wear under large hats in various contrasting colour schemes, such as black under a light hat, or red under a dark blue one. Mlle. Duval, since the armistice, has been giving Polish dances at tea time, wearing an afternoon frock with a muff and hat, which is an unusually pretty idea.

## THE GORGEOUSNESS OF PEACE

Everywhere in Paris one sees the most beautifully dressed women, and the restaurants are gay with them as with a flight of tropic birds. In the theatres, too, the costumes are very gorgeous. The black and gold cape designed by Doucet and worn by Madame Lender in "Samson," sketched at the bottom of page 34, gives an excellent idea of the type of evening coats which are seen on every hand. Many taffeta capes with fringe to match and with passementerie buttons are shown, and some are of satin partially covered with jet embroidery.

As social life returns to its normal course, there are, of course, many new details of fashion. The fad for beaded bags copied from old models takes a hundred forms. A tiny bag called a "*porte trésor*" is just big enough to hold the sum that one needs to play bridge, and there are larger ones for the theatre or for dining in town, and little square affairs closed like an ordinary purse to contain the necessary powder and lipstick. One sees a great many silk ones, too, mounted on shell and embroidered in the brushed wool which has been so tremendously popular this year.

## THE NEW PARISIAN PLAYS

At the première of "Saison d'Amour" at the Théâtre Michel, to which I have already referred, the whole audience was *en fête* as a tribute, not only to their favourite Jeanne Granier and the delightful Parisys, but to the elegance which was at last free to be itself again. One particularly interesting gown of Mlle. Parisys is sketched on page 27 of this issue. It illustrates an extremely new line with a long blouse coming below the hips at the back, and a skirt that is very short in front. A model from Lanvin, also worn by Mlle. Parisys, is of childlike simplicity, but the blouse shows an indication of the mode for next spring with its new décolleté line in the back. Pulled up, sliding to one side, and forming a pocket in the back—this silhouette shows that there will be nothing tight-fitting about our next fashions. There is also novelty in the Dœuillet gown of blue serge and "*œuf de canne*" crêpe de Chine. This design is so neat and so correct that one is surprised to find such a daring décolleté. In the boxes audacious décolletés and arms bare to the shoulder are seen, sparkling with wonderful pearls and jewels. The Vicomtesse Jean de Segonzac in a black gown, very décolleté and cut into a point in front, wore a long string of pearls and a turban of silver gauze à la Persane, which means on a level with her eyes. This same style of coiffure was adopted by Madame de Santos Suarez who sat in the next box and whose gown of beaded black tulle had sleeves which barely covered the top of her arms. An Egyptian head-dress of dark tissue embroidered in gold attracted much attention. A young woman who was dressed in satin "rose de Chine" with a huge collar of emeralds, wore in her hair a fur band of the same shade as her locks, with an effect which was rather barbaric. This same barbaric note was seen in the costume of the Marquise de Chabannes. With a gown of black and gold tulle embroidered with gold in an ostrich feather pattern, she wore a belt of leopard skin, and this pelt made a piquant contrast with the light effect of the whole. Chéruit also shows these fur belts in red and black fox on the gowns worn by Mlle. Marnac in "La Reine Joyeuse."

J. R. F.



DŒUILLET

After all, it's hardly fair to call the Parisienne fickle; even when her frock has a blouse of mastic crêpe de Chine, embroidered in steel beads, she is more than likely to choose a skirt of her faithful friend, navy blue serge



LANVIN

White Mongolie goat fur, blue and white silk "cordonnet" embroidery, and Lanvin's genius have turned a bit of navy blue serge into this demure and charming frock. The attractive hat is of blue silk braid





With true French genius, the artist has materialized his idea of victory into a soft white frock of pleated chiffon with all the purity of peace. A sparkling fold of silver on the bodice and on the arm symbolizes the joy of victory. A little rosette of the tricolour of Alsace is worn on the belt, and the whole, of course, is called "La Victoire"

## Les Robes de la Victoire

LEPAPE HAS DESIGNED THESE "ROBES OF VICTORY" THAT  
PROCLAIM THEIR TRIUMPH IN EVERY GRACEFUL LINE

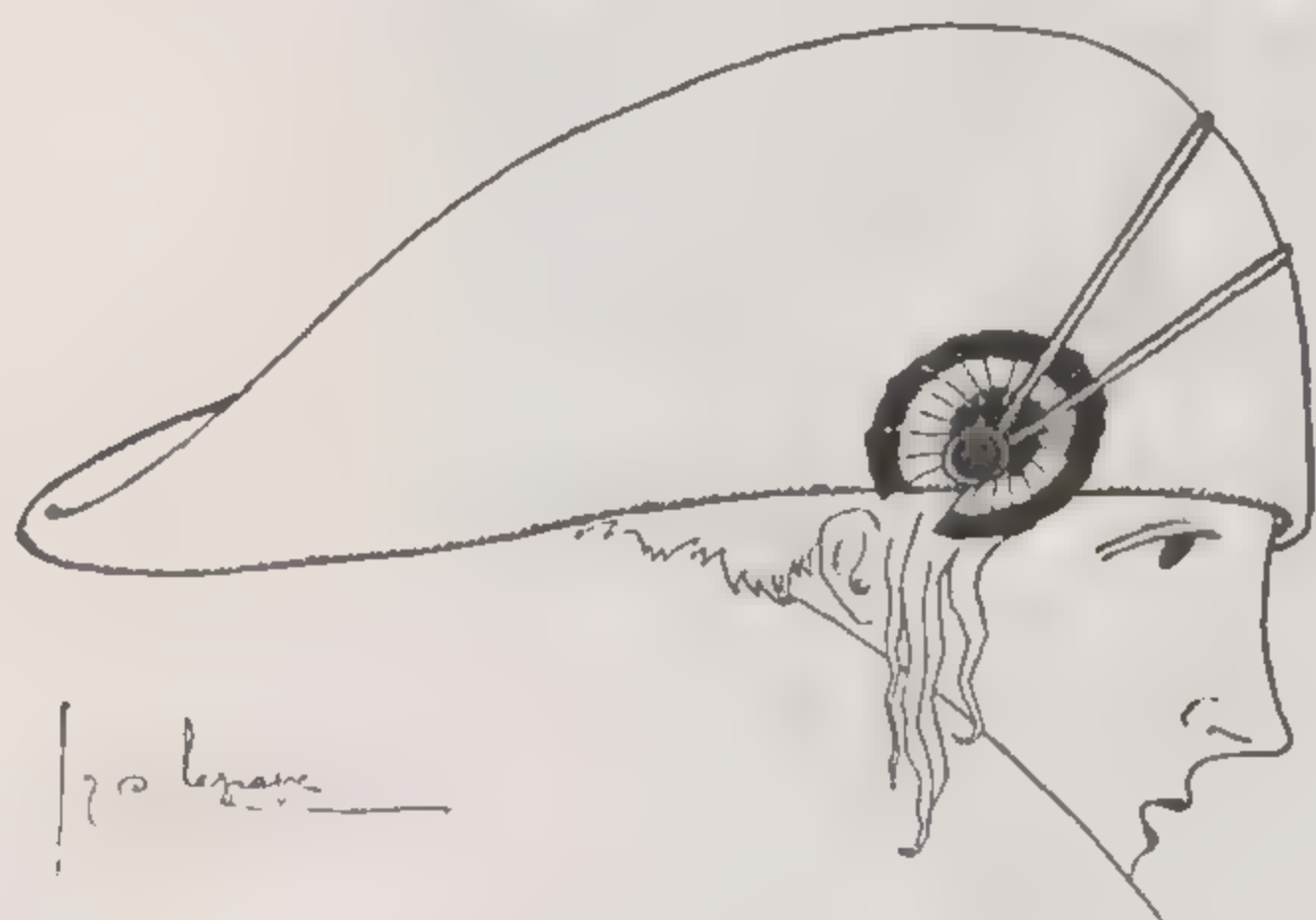
(Right) The coats of the leaders who defended the Republic in French revolutionary days inspired this interesting military wrap of blue broadcloth with threads of gold sparkling in its soft dark sash. A plume of monkey fur curls over the little warrior's helmet, and a French cockade perches patriotically at one side



(Left) To-day the fighter is the greatest hero, and, in emulation of the greatest fighters of all epochs who have wrapped themselves in the military cape, the feminine world is doing likewise. This cape is of golden brown cloth with a cord of gold to fasten it. A leather cap of matching shades of brown accompanies it



(Left) The artist has called this tricoloured décolleté blouse the "Dream of a Heroine"—no doubt because it is the costume in which she dreams of welcoming her hero home



Even the hat of natural straw is military in shape, patriotic in its tricoloured cockade, and joyous in the cords of gold that bind it across the front

(Right) The big and little tricoloured circles sprinkled all over this unusual décolleté blouse of white and silver are just another delightful way of expressing the enthusiasm of victory





The loveliness that blooms along Fifth Avenue to-day will be short-lived unless it asks the help of a treatment that can do what nature did alone in youth



Some old secrets and some new ones and a deal of study have joined to make a science that has preserved the loveliness of royal ladies and famous beauties

## HERE ARE LADIES—HERE IS LOVELINESS

"IN every one there is a superior personality that wishes to reveal itself. In every woman there is a beauty that will remain ignored if it lacks your admirable science, dear Madame."

A hand-writing expert would love that letter with its big, strange, bold characters, its odd terminations, its capitals, and upsweeps. But when the expert turned over the thick, white, double sheet, faintly perfumed, and saw the signature, he wouldn't wonder at the subtleties expressed. He would see, instead, the loveliest lady who ever recovered the Paris of Louis XV for the Paris of to-day—he would catch a vision of that infinite chic to which the *haute couture* contributes every year, not haughtily but eagerly, with appreciation of the favour conferred in the stage beauty's acceptance of its efforts.

### THE ONE WHO KNOWS THE SECRET

The woman to whom the letter was written sat in her sanctum with a deskful of such tributes. It had been hard to find her, for her house in a side street just off Fifth Avenue bore no mark but the most restrained of brass plates with her name on it. Now that one looked at her, if one considered the soft unlined quality of her skin, the clear brightness of her eyes, one thought her too young to have done all that was said of her. But when one saw the glistening upsweep of her heavy white hair, one realized that a good many winters had powdered it since the days when Madame was a little girl in that so-quiet convent where she chanced across the old books from which she drew the beginning of those secrets of youth for which so many women of the smartest capitals of Europe had such reason to be grateful.

"I am sorry to have to leave Paris without coming to thank you in person," Madame's soft voice with the engaging little French accent translated from the sheet headed with an address in the Rue de Berri, "for a letter seems to me very inadequate to express my deep appreciation. It isn't for me to say how infinitely your treatments have improved my appearance, but what I do insist upon is the vitality and animation which they have given to my face. I shall come very soon to see you and thank you in words, as I do now by this letter which you may show to any one who is at all doubtful."

Madame passed it over, not because her present interlocutor was one of the "*pauvres incrédules*" referred to, but that she might see the magic signature of the famous French tragedienne who had written it.

Gradually the American colony in Paris heard of the new treatment—not massage, not electricity, not cream, not anything one had ever tried before, but something said to be drawn in inspiration from the Egyptian embalmer's art, from the old convent books, from talks here and there with

## From France Comes a Wonderful Treatment That Will Bring Back Loveliness and Preserve Beauty, the Most Priceless Gift in the World

those to whom the secret of youth had been in part revealed; drawn most of all, however, from Madame's own experiments in her closely guarded little laboratory.

But some one else heard of the treatment, too; some one so august that one does not lightly mention her name in a mere magazine article. Madame left France and for fourteen years became high priestess to one of the most heralded royal beauties of her time. She was permitted, however, to make an occasional visit to Paris, where, indeed, there would have been desolation in many a boudoir and stage dressing-room if her august patroness had demanded all her services.

It was through the efforts of members of the American colony—whose letters Madame turned over in the pile before us—that she was finally induced to visit New York. A few introductions provided her with all the work she was willing to undertake, a carefully selected clientele to whom money meant little and beauty everything.

### FROM SOME WHO HAD FOUND BEAUTY

"There were always more than I could treat—oh, yes, I do it all myself. I would not trust any one else. And—I do not like much to work. I am—perhaps lazy. But you can see what they say." And Madame opened a fat cream coloured envelope at random.

"I wish you would send my preparations as soon as possible. I have had so many compliments that my head is quite turned, and I long to continue the treatment."

The letter had a signature familiar enough in the society columns of two cities, but by no means to be taken upon one's pencil.

"I am sending you to Madame, as she is really wonderful. Her success with me has been marvellous. She has taken away my double chin, and I am made over. Every one is remarking how I look. Do give yourself the pleasure of a trial with her. You know I never indulge in massage and things of that kind, but this treatment is so wonderful." This from another fair enthusiast.

"Wonderful?" said Madame. "Yes. It is wonderful. What else can they say? Would you not like a treatment yourself so that you should see?"

Can you imagine the woman who would refuse? There is a big comfortable chair in the little boudoir in front of the mirror. It is so easy to rest one's head back for a moment or two. . . .

Swiftly Madame goes about her mysteries, as alert to produce beauty now as when she began in Paris long ago. Presently, under her ministrations—not massage, remember, not electricity,—the blood under one's skin begins to tingle, then to beat as though thousands of little whips were forcing the corpuscles along at a rate they never knew before. And this, indeed, Madame explains, is just what is happening. When one is young the blood races. Every year detracts from its pace, unless, indeed, one has the benefit of this "admirable science."

For fifteen minutes the tingling sensation goes on. The second stage in the rite turns the little whips to something so infinitely caressing that it takes the years from one's face and the tiredness out of one's brain. . . . The skin is smooth—incredibly smooth,—flushed with pink, and deliciously ready for the powder that goes on top and is patted into place.

Rouge? To add colour to those cheeks would be as absurd as to prescribe it for the nursery. One's eyes, too,—they feel so young, so vivid. In fact, one is alive all over, rested, tingling with energy, ready for whatever the evening may bring. And, remember, it has taken just fifteen minutes.

But the effect of the first treatment isn't what counts—although the result through the ensuing evening is sure to be wonderfully flattering. The magic is a little stronger the next time one goes to Madame, and it lasts a little longer. But the method of its action is the same. It stings, tingles, rests, restores assured and pink youthfulness. Gradually, as the course proceeds—for one should take the treatment twenty-one times,—the contour of the face becomes firm and rounded, the wrinkles fade out, the hollows are filled, and, if there were blemishes on the skin, they are things of the past.

### SCIENCE TO THE AID OF NATURE

How? No one but Madame knows. All that she will say is that nature has been aided by science to do what nature, unaided, does for every woman in youth. And so these fortunate women have preserved the most priceless because the most evanescent thing in the world. Therein lies the marvel that Madame has wrought.

As the visitor goes away, past the photographs of dozens of lovely women who have written out their appreciation below the loveliness that Madame has preserved for them, the doorbell rings. . . .

A moment one sees the newcomer in the full light, subtle, exotic, marvellous, just as she has been pictured—another of those finished, strange disturbing beauties of her critical time and ours. Then the curtains of the white boudoir fall shut behind her, and the oldest of all mysteries begins its magic work again.





Baron de Meyer

*The Far East has bowed its way into our very drawing-rooms in this afternoon gown startlingly like a formal Japanese kimono. Black satin burnishes itself with dull gold filigree buttons and a Chinese blue brocade which gleams into an extraordinary soft puffing around the bottom. Suggestive of the faint tinkling of bells in tea-gardens is the huge obi bow tied from a wide sash of the satin. The black Chinese turban soars into a crown of black cock feathers*



*If one has formed one's idea of the Chinese Mandarin costume from the pig-tailed figures of light opera, one will be surprised to know that this lovely evening gown took its lines from the long Mandarin coat. Black net foams over black satin and is traced with silver threads and an elaborate embroidery of twinkling silver paillettes*

*(Left) This photograph shows how the very low neck-line of the evening gown pictured above curves up high in the back. Soft folds of satin ribbon run under the over-dress to reappear in a slender looped bow. Like so many things of fame and romance, this sash has a silver lining*

POSED BY CARLOTTA MONTEREY

JAPAN CONTRIBUTES TO SPRING FASHIONS SUCH PICTURESQUE DE-

TAILS AS THE LOOSE KIMONO LINE AND THE GREAT BUTTERFLY BOW





DEMMEYER

*Touches of the Oriental do picturesque things to this one-piece blue serge street dress. Embroidery of Chinese blue and gold twists along the sleeves, lines the pockets, and glints at the edges. A blue and yellow cord finished with Chinese tassels is used as an ornament at the front of the gown. The hat is an Oriental turban in black liséré straw, built on the lines of a Chinese pagoda or of the quaint native hats, and at the top there is a stiff sweep of clipped burnt ostrich*

*(Right) Unmistakably Chinese in inspiration is this tea-gown in navy blue satin, embroidered in those colours of Oriental fable, gold, serpent green, and Chinese blue. The slip, fastening at one side in a modern way, is worn over a satin underskirt. At either side, where there are deep slits, the tunic flares into the picturesque embroidery*



*(Above) Carlotta Monterey, who plays the sophisticated woman of society as a foil to the wide-eyed ingénue Camilla, in "Be Calm, Camilla," and who posed for these photographs, is the particular type which can best wear these clothes with their suave Oriental beauty. The hat shown above is of black liséré straw and feathers its small shape at the top with a band of burnt goose. These queerly shaped turbans have a whim for high trimming at the back, but at this early date, one can not definitely forecast the spring millinery*

JOSEPH'S NEW SPRING COLLECTION SHOWS A DECIDED LEANING TOWARD

THE GRACEFUL LINES AND THE RICH TRIMMINGS OF THE ORIENT





THESE EVENING WRAPS HAVE, BESIDES WIZARDRY OF COLOURING,

UNUSUAL LINES THAT PROVE THE PERENNIAL GENIUS OF PARIS

Now that their opportunity has come, evening wraps disdain to be less than the rainbow and allow themselves to be made into such capes as this one of watermelon pink taffeta lined with wisteria chiffon. This cape swirls its silken colour into a very new silhouette, flaring luxuriously with loose wide lines to the hips and pulling itself closely in at the skirt. In the double collar, the under shoulder cape is of taffeta marked by a border of crystal beads, and the upper cape has a fancy for bands of shirred-in taffeta outlined by the frivolous charm of an edging of puffing; from Paquin

The tall lady with the tresses piled high can trail through a festive evening in one of the loveliest and slinkiest of evening wraps that Paris is responsible for,—a blending of dull salmon pink satin embroidered in gold beads and trimmed with loop fringe of embroidery silk to match the pink. This wrap knew the magic of a lining of golden chestnut brown chiffon that whimsically catches the twinkles of the gold beads. Here again is the tight skirt effect and also an off-the-shoulder line which is very new. As on the smartest of summer wraps, there is no fastening; model from Jenny

Sapphire blue solved the riddle of existence for this satin wrap trimmed with a tapestry brocade in sapphire blue, gold, and peacock green. To the brocade is added an over-embroidery in a sapphire blue silk, giving an effect new and elaborate to a degree. The brocade is used across the back and in the sleeves which are deep at the shoulder and wide at the wrist. Blue satin panels form the back and front of the wrap and the high standing collar which flares widely at the neck. In spite of the devious ways of its bewildering colouring, the line of the wrap is very straight; model from Brandt





THE NEWEST PARIS RECIPE FOR MAKING COATS SAYS TO MIX A  
TIGHT SCANT SKIRT WITH A TOP THAT IS VERY LOOSE AND FULL

*This forehanded Paquin coat of light tan chevrot has prepared itself with several new fashion points that other coats will be hurrying to acquire some months from now. First of all, it has a bright green silk lining, for it knows that the brighter the lining, the better. Then its belt is hardly more than a string, since belts are shrinking rapidly in Paris. But its greatest assets lie in the tan silk stitching and the side panels that begin at the hips, follow a slanting line towards the front, and then hang loose until they reach the very bottom where they are skilfully tacked in place again*

*The Parisienne is growing more and more attached to the cape, and the cape, in return, is growing more and more amusing in its form. This enveloping model from Lanvin is made of blue duvetyn and has borrowed a long straight front from its sister, the coat, and combined it with a full back that blouses almost to the bottom where it runs unexpectedly into a rather tight hem. A further attraction is one of the gay new linings of silk in large blue and white checks; cordings of duvetyn mark the seams and all the edges. The buttons on the collar are the only fastening*

*The very smartest thing a coat can do, this season, according to the latest verdict from Paris, is to be long-waisted, tight and scant below the waist-line, and very loose and blousy above it. Martial et Armand have made this attractive model in deep cinnamon brown duvetyn by this new recipe; and all the world can see that it is bound to be successful. Like many other coats for spring, this one has chosen silk stitching to match as its trimming, and has made its sleeves wide and full and its collar high and loose. Soft crêpe de Chine, also in cinnamon brown, forms the lining*





When grandmother selected her quaint frocks for spring and summer, she chose materials which resembled the English prints which are to be the newest of summer fabrics this year. The lady at the left with the fly-away ribbons and the blowing locks, wears a frock fashioned from a print the rose background of which blossoms with white flowers outlined in black. The waist-line is shirred in by a black ribbon sash. White organdie forms the loose sleeves, and the bottom of the skirt is held in tightly by circular ruffles of the organdie. Undoubtedly the lady who holds the centre of the stage does so by her quaint coiffure and attractive frock in dull heliotrope and white, trimmed with dull heliotrope organdie. Silk bindings of the heliotrope outline the organdie belt and tie. The vest runs into a pleated apron. The slender person standing by admiringly is picturesque in a navy blue and white English print combined with white Georgette crêpe for sleeves, collar, and belt. The skirt is made on the new full lines; for further descriptions of these materials see page 90

MATERIALS FROM McCUTCHEON

*The New English Prints Resemble the Calico and Percale of Last Season and  
Are Partial to Frocks of Engaging Simplicity, Daintily Combined with Organdie.*





The indifferent lady can pretend demurely to hide her light under a parasol, but the most careless observer would notice her frock made up in a pale French blue print with navy blue dots. The overblouse is outlined in a plain material, cut in narrow bands in French blue and navy blue. A belt of narrow tricolour ribbons woven together fastens at one side with a curious buckle, and the ends of the ribbons hang in a fringe where the blouse fastens. It's a fortunate spring butterfly that can be toyed with by the lady with the upturned gaze, she who wears a dress trimmed with the border of the material which forms the belt, patch pockets, and narrow triangles over either shoulder. The sleeves are very new and are bound in narrow cordings of the material. At the right leans a willowy person in a large picture hat and a gown with a white crêpe de Chine skirt and a blouse of an English print. White lines and spots are outlined on a rose background. Loop fringe is used around the collar, cuffs, and edges of the sash; for further description of materials, see page 90

*Helen Dryden Has Originated These Naive Frocks Especially for the New English*

*Prints Which Are to Be Had in Such Charming Quaint Designs and Colourings*





### Three Summer Dresses and Three Straw Hats.

There's not even a memory of the chemise dress lurking in the becoming silhouette of these three frocks. The one at the left has chosen white crêpe de Chine as the means of showing its new lines, and trimmed its skirt with blue, green, and gold brocade. Amusing black feathers and pleated blue tulle trim the natural straw hat. The middle frock began with turquoise blue voile and added a vest and cuffs of black lace, a belt of white taffeta, and a pleating of turquoise blue organdie that makes a most becoming fichu. Black faille ribbon trims the top of the quaintly shaped natural straw hat, and roses hide under its mushroom brim. At the right is a pink foulard frock with a yoke and cuffs of grey tulle and with black tulle pleating outlining the charming bodice. More black tulle edges the brim of the white straw hat with its crown of white aigrettes and its band of black feather trimming.

IMPORTANT AMONG THE INVENTIONS OF 1919 IS THE NEW SILHOUETTE WHICH

PAUL IRIBE SUGGESTS IN THESE THREE ORIGINAL NEW MODELS FOR THE SOUTH



# THE DÉBUT OF A NEW LINE

The Time Has Come, the Designers Say, to Talk of  
A Silhouette which Follows a New Road to Fashion

THERE is perhaps no field of endeavour in which both the artistic and the commercial play such important parts as in the field of woman's dress. The search for the new, the beautiful, and the becoming, inspires the artist who works in the medium of clothes, and the variation of fashion, season by season, is the basis of one of the greatest industries of the world of trade and manufacture. This natural desire for variety and change in dress should be encouraged for many reasons, and it is difficult to understand why any one should refuse to take an interest in it or give it serious attention.

## A FRESH INSPIRATION

A word could scarcely be more inappropriate than the French word "frivolités" as applied to the details of taste and elegance in woman's apparel. It is worthy of note that the delicate trained hands which, in England, France, and America, were devoted before the war to the making of these luxuries were not the last to turn to the rude and arduous work of shell-making for the defense of all liberty, including that of art and beauty. Now that the necessity is over, the hands of the great-great-grandchildren of Madame de Pompadour take up their fragile work again, having lost nothing of their cunning and suppleness.

There is no denying that the war interfered seriously with fashions in Paris; but now the



moment has arrived to make up for lost time. A new line, a fresh inspiration, is the need. The sketches on these pages are a result of this thought. A new mode does not necessarily mean a flat contradiction of the preceding one; a modification of it, an interpretation of an existing form in a new manner, also justifies the title of novelty.

## THE DETAILS OF THE NEW LINE

The important idea in the silhouette presented here is that the waist-line is lower and smaller and the skirt rather free on the sides, but as flat as possible in the back and in the front. Given this formula, the clever dressmaker will use her charming ingenuity to evolve many variations. The advantages of this silhouette are manifest. As the lines in the front and in the back of this skirt are vertical, and the fulness is concentrated at the sides, it is equally becoming to a very slight woman or to one who is a little heavier. For the latter it is especially good as she is certain to look more slender and, without burdening the dress with over-elaboration, the arrangement of material at the sides will hide a tendency to embonpoint. It almost seems that the current notion that the stouter a woman is the more she should be draped in materials, trimmings, and laces, is but the advice of a malicious dressmaker or of ignorant manufacturers of such articles of clothing.

PAUL IRIBE.



"A smaller lower waist-line, a skirt that is flat at front and back, and full at either side"—these are the rules Iribe's new suits and frocks are learning and, as any one may see, other frocks are sure to learn them, too, since the lines are so very friendly to both slender figures and those that are slightly heavier



(Right) When Winifred Fraser plays the rôle of the mother in "Daddies," she shows what lovely things can be done to accentuate the beauty of white hair and a charming maturity; the blurred lines and shadowy colourings of her gowns caress the softened contours of the mature figure. This one has a foundation of grey satin and an overdress of grey lace trimmed with fluted ruffles of the satin. A loose panel train, giving increased length to the figure, hangs from the shoulders; Miss Fraser's gowns are designed by Hickson; the interior decorations in these photographs are from Mrs. Wood



(Below) Half of the secret of growing old gracefully lies in the quiet charm of the clothes one wears. Softly falling, softly coloured fabrics and gracious lines may make the modern grand-mamma as picturesque as the lavender-and-old-lace ladies. This grey taffeta gown is embroidered in rat-tail braid of the same colour and has a soft lace fichu. Two doubled under panels falling from the shoulders give the long straight lines that are very becoming to the older woman

(Below) For the silvered hair and gentle graciousness that are the heritage of a beautiful old age, nothing could be more in keeping than this gown of shot lavender and blue taffeta. The deep lace collar is pointed and slightly draped, and the full skirt is caught up on either side, forming a bustle effect. From the shoulders hang "Follow me, Lads" ribbons of black velvet. The older woman should be gowned with consideration for the possibilities of her natural charm and dignity

WELMZYER

POSED BY WINIFRED FRASER

MATURITY HAS NUANCES

DENIED TO YOUTH THAT

A DISCRIMINATING TASTE

IN DRESS SUBTLY REVEALS





## NEW YORK REPLENISHES ITS WARDROBE

All the World Is Buying New Clothes, and the Feminine  
Half, According to an Age-old Habit, Is Showing  
Its Joy by an Enthusiastic Purchasing of Hats



*The ostrich question-mark that curls up from the little black head-dress, worn by an Englishwoman, is asking if there could be anything more chic*



*The solo dance by Miss Beatrice Byrne was one of the most attractive features of "Hooray for the Girls"*



*A real novelty in furs is this sable coat that looks like a smock and has a flat jade ornament across each shoulder*

AS the season progresses, a growing interest in clothes is evidenced on every side. Every one is getting new things, new evening clothes, principally, but also afternoon clothes and hats. Hats are a really interesting psychological study. There is no surer indication of a woman's mental condition than her millinery. Joy, when it touches femininity, is usually accompanied by an overwhelming inclination to go out and buy a new hat. The new hats which one sees at present are frequently very amusing. The Parisian may be inclined, just now, to extinguish her personality beneath a huge hat and a flowing veil, but the New York woman's taste in millinery takes quite an opposite course. The smartest hats which have been seen about town of late—hats which contain in themselves a forecast of fashions for the coming season—are little things

perched rather high on the coiffure and tilting forward at an angle which can best be described as pert. When these little hats are worn by one of debutante age they are sometimes quite round and are trimmed only with a band of ribbon and two little ends at the back. For the older woman they are apt to be somewhat boat shaped, but always they are very flat, and in the case of the matron or woman of more mature type there is frequently a sweep of feathers at the back. A modification of this fashionable small hat was worn by Mrs. Price Post one afternoon when she acted as hostess at the Bird Cage Tea Room. The little flat shape was of a dark green blue satin, and it rolled up just a trifle at the sides, forming a small peak at the front. Flat against the crown were green blue breasts from which

(Continued on page 80b)



*Lunching at the Ritz, Mrs. William Sturgis wore an interesting gown with an old-blue velvet bodice, a dark cloth skirt, and a trimming of narrow silver bands*



*Tobacco brown looped fringe was the quaint trimming for this suit of leaf brown duvetyn worn by a young girl who lunched at the Ritz with a dapper officer*



*An interesting Frenchwoman sponsors this variation of the increasingly popular short coiffure. Her blond hair, closely cut, forms tight ringlets all over her head*





Miss Katherine Van Ingen took the parts of "Outspoken" and "America"



The attractive lady above is Mr. James Leary, who made a tremendous hit as "Mrs. Moneybags." Although he is but sixteen years old, it is rumoured that Ziegfeld offered him a three months' engagement with the Midnight Frolic. The only other men in the cast were Captain Anson Clarke, Lieutenant Frank Hale, and Lieutenant Fairfax Burger

#### "HOORAY FOR THE GIRLS"

IS GIVEN BY SOCIETY TO

AID DEVASTATED FRANCE

(Right) Miss Beatrice Byrne (first) and Miss Elise Hughes (second) were two members of the chorus of thirty society girls who added so much to the success of "Hooray for the Girls." In addition, Miss Byrne did two very delightful specialty dances



Miss Hope Williams, the daughter of Mrs. Waldron Williams, was "Flirty" in the musical review written by Mrs. Lewis B. Woodruff, Miss Annelu Burns, and Miss Madelyn Sheppard for the American Committee for Devastated France, of which Miss Anne Morgan is President. Miss Williams is well known in New York as an unusually clever amateur actress

(Below) The cast included (from left to right), top row; the Misses Eleanor Francke, Harriet Zell, Marion Kerr, Rita Boker, Ellen Semple, Mary Hurd, Marie Lamarche, Helen Lee, Margaret Flint, Alice Goddard, Mrs. B. Lindsay Fairfax, and Genevieve Clendenin; middle row; the Misses Madelyn Sheppard, Hope Williams, Grace Bristed, Mary Lorillard, Caroline Read, Virginia Cross, Eva Stewart, Abbie Morrison, Katherine Van Ingen, Beatrice Byrne, Alice Marden, Mary Strange, and Annelu Burns; lower row; the Misses Genevieve Babbitt, Betty Jackson, Genevieve Mangam, Ruth Manierre, Mrs. Lewis B. Woodruff, Ruth Marden, Elise Hughes, Marion Carroll, Mary Lincoln, Grace Crossman; reclining; Miss Marjorie Hughes and Mrs. Van Metre



Photographs by © Underwood and Underwood

The Junior League made up almost the entire cast of "Hooray for the Girls," the first amateur performance to run for a week on Broadway. It was given on the roof of the Forty-fourth Street Theatre and met with great success





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Mrs. Condé Nast and Mrs. Sherwood Aldrich act as waitresses at The Bird Cage Tea Room, the Red Cross charity which is run in connection with the Red Cross Toy Shop for the benefit of wounded soldiers and sailors in hospitals here. Mrs. Nast is shown at the left of the photograph, serving Mrs. John Dyneley Prince, a member of the Executive Committee, and Mrs. James Lowell Putnam. At the table behind are Mrs. Harry Duryea, the Chairman of the Committee on Arrangements, and Mrs. William McNair

AT THE BIRD CAGE TEA ROOM,

SOCIETY IS WORKING FOR OUR

WOUNDED MEN IN HOSPITALS



Mrs. Bryce Wing is serving Mrs. Henry Beadleston, Mrs. Price Post, Mrs. James Lowell Putnam, and Mrs. Percy Turnure at the Bird Cage Tea Room which was opened on December 9, at 587 Fifth Avenue, the James Ben Ali Haggin residence which has been leased for the winter by the American Red Cross. The shop occupies four floors of this large house and offers a wide variety of articles for sale. Donations of all kinds, to be sold in the shop, as well as gifts of money, are urgently requested by the committee in charge

(Left) The attractive waitresses in this photograph are Mrs. Angier B. Duke and Mrs. Reginald Vanderbilt, serving customers who have chosen to eat their cake and let the Red Cross have it, too. The delightful decorations, designed by Mrs. Harry Duryea, are birds painted in brilliant colours and flanked by latticed panels. The original organizers of the shop were Mrs. Alfred Bossom, Mrs. Bayard Dominick, and Mrs. Tappen Fairchild

Paul Thompson



© International Film Service

This group of tea-room visitors includes, from left to right, Captain W. Templar Powell of the British Army, Mrs. Henry Rogers, Major Lancaster of the British Army, Mrs. Harry Duryea, Mrs. George Baker, junior, and Mrs. Miller Graham





de Strelecki

## MRS. STUART DUNCAN

*Mrs. Stuart Duncan, who, before her marriage, was Miss Jermain Stoddard, is the sister of Mrs. Albert Gould Jennings and of Mrs. William M. V. Hoffman of Tuxedo Park. During the past summer at Newport she was one of the most untiringly active work-*

*ers on the Women's Entertainment Committee for Soldiers and Sailors stationed there, contributing towards making their recreations pleasant by playing and singing herself. Her beautiful house, "Bonni-crest," was often the scene of notable gatherings*



# THE GALA CLOTHES OF VICTORY

**K**ING RICHARD the Third was not alive on November 11, 1918. If he had been, he would never have made famous the phrase, "the weak piping times of peace." If, on that November day, his soul, reincarnated in some moving figure on Fifth Avenue, had remembered its past, it would have cried out for a censor and a blue pencil.

"Piping" times of peace, indeed! Drumming, cannonading, bugling, sirening, whistling, shrieking, roaring peace! That is the description which best fits the nation's greeting to the end of war. Certainly the scene on Fifth Avenue did not suggest an Arcadian shepherd, sitting on a sunny garden wall, looking out upon a lapis-lazuli sea, and playing staccato notes on a gentle pipe in honour of peace. If there were any pipes they were in the hands of Pan, and they made enough noise to proclaim themselves as rivals to the trumpet which the Angel Gabriel will blow on the Day of Judgment.

It may be claimed, without fear of contradiction, that no peace on this planet has ever been welcomed so uproariously. Peculiar conditions of emotionalism create peculiar extravagances. On the heels of that extraordinary peace reception comes the liveliest era, socially and financially, that has ever burst upon this continent. The philosophy of such action has been assured by history. The psychology of it is well known to mental scientists; the emotionalism of peace is in proportion to the emotionalism called out by war. That accounts for much that was sensational in our actions on November 11, but the outstanding feature to-day is the aftermath of riotous money-spending without stint or forethought.

## A NEW CHAPTER OF HISTORY

A quite remarkable chapter of history is being enacted to-day. Women have money; the nation has money. The great class which in other wars has gone under, in this war has come up. There is no reason for not flinging out gold and silver as a token of one's release from pain and terror. This is a condition that other wars have not promoted. The juxtaposition of these triumphant facts creates the most brilliant atmosphere on that Olympus of streets, Fifth Avenue. And what Fifth Avenue does, Main street in every American city does, as far as it is able.

It has been reckoned by those who have little else to do that five miles of shop windows sprang into glory on the morning of November 12. Evening gowns replaced uniforms as if by magic, sombre practical clothes were withdrawn over night; the glory of Babylon and the splendour of Old Egypt flung their happy brilliancy into the eyes of those who paraded.

One exclusive firm which caters to a set of women who change their clothes oftener than any other set in the country, claimed that it had sold more evening gowns in three days after November 11 than in all the grouped months since April, 1917. Furriers, jewellers, dealers in luxuries, make the same statements. The people who bought many of the most extravagant articles were women who had never before worn evening gowns, or owned a diamond brooch, or covered their shoulders with a bit of precious peltry. All their lives they had been submerged in social obscurity and financial mediocrity; but in the language of a Greenwich Village midnight mystic, they now give expression to their secret and suppressed desires.

## PROSPERITY IN ENGLAND

H. Gordon Selfridge, the great merchant of London, says that women in England who had worn wrappers all their lives, were the first, un-

## Gay Trousseaux of Peace Are

## Replacing the First Sombre

## Trousseaux of the War Bride

By HARRYDELE HALLMARK

der the opulence of munition making, to demand diamond earrings, sealskin sacques, and ostrich plumes. America saw the same thing happen here in November. But it was not only this special set that rushed out to buy new and splendid clothes; women as a sex hailed delivery from their conservative, economical, sombre garments with a shout of joy.

One grey-haired woman with four sons in the service, confessed that she had bought a scarlet Indian turban and a jade green metallic brocade evening gown out of sheer exuberance of spirit. "Even if I never wear them and finally give them away to a debutante," she exclaimed, "I have had my hour of bliss in buying them. The price I gave for them and the quick knowledge that they were not useful to me, added to my joyous recklessness. It was glorious to do something foolish and frivolous without a pang of conscience." Another woman, sedate, hard-working in every war activity, and usually conservative in expression, electrified her wealthy husband at the breakfast table one recent morning by ecstatically exclaiming, "Oh, I'm so glad to see bare backs again!"

A designer in New York tells the clever story of a demure, shy, faltering middle-aged woman coming into her place one morning and asking for an evening gown. The manikins were brought out wearing sumptuous peace clothes for the woman's inspection. She did not like any of them, she said, as she twisted her hands. She wanted baby blue brocade with real lace. Then the full story came out, for the designer was sympathetic, and one always talks under the lure of sympathy. Her son was coming home, a joyous young man, and in his last letter he had written

that he wanted his mother to greet him in the loveliest gown she could buy. She had never worn an evening gown, but in her heart of hearts, ever since she was a bride she had secretly yearned for a baby blue brocade with a point-lace bertha. They had been poor, now they were rich; and did the designer think she was too old to wear such a gown? It was for her boy's sake. The designer did not think so. The price was lifted to the limit by the woman herself who wanted the finest of everything. When the dress-maker told the story, she added, with a mist in her eyes, "I hope the boy likes that gown."

There's a big story embodied in the desire of the fighter to have his womenfolk look like birds of paradise when he gets home. A hundred letters tell the same tale. An officer of distinguished service sent his entire month's pay to his wife and begged that she get a "trousseau" with it. "I want to see you in things that are lovely, not economical," he wrote. "Spend every cent of this on the clothes you haven't had since I went away. Don't let me see you in a uniform, or an old blue serge, or a conservation gown. Let it be red, gold, or blue, and if you can throw in some red roses, so much the better. I am tired of drab, muddy, dirty clothing."

So the Colonel's lady bought new and fascinating clothes; and Judy O'Grady, who married the doughboy she loved the day before he sailed, is spending the savings from her opulent salary as a munition worker on the trousseau that she did not have on her wedding day. Oh, there's many a war bride preparing a marvelous peace trousseau. This is a brand new phase of peace, and the apparel people are singing songs of joy over it. Thousands of feet went off to France and left behind girls who had not had the luxury or the pleasure of a wedding-gown or a trousseau. These thousands of feet have marched back over the long, long trail to the brides they left behind, and a half a hundred houses are preparing several hundred trousseaux.

Rather a delightful peace story of marital life, don't you think?

## THE TROUSSEAUX OF PEACE

These quite important episodes are the reason for the ingenuity displayed by the designers of tea-gowns. Even the artists who do interior decoration have loaned their talents to the crea-

tion of interior gowns, not only for young brides, but for women whose faces are marked with the strain of waiting and whose half-grown children are also providing themselves with new apparel in which to sit about the fire in the intimate circle which hears the wonderful tales that each returning warrior seems able to tell.

It is not on clothes alone that a glad nation is spending money; people are putting their hands into their purses to pay the price of entering expensive public places in which they may openly show their joy and gladness. Restaurants are crowded, tables are difficult to obtain, new restaurants find that they have no trouble in securing sufficient patronage on the first day. The price of food may be high, the scarcity of food may be famous, but every one seems to have the wherewithal to buy it, provided it is served in a gay commingling of people where the music sounds and the dance goes on.

Upon a rapid inspection of five restaurants on a Saturday before the matinee, it was found that each place had the sign, "All tables engaged." It is the same at the tea hour, at luncheon, and at supper. On one Saturday afternoon, three places where smart people dance turned away a line of clamouring suppliants for places,—a procession so long

(Continued on page 100)



*Not long ago, it was the man in uniform who held the attention of the world, but now, once again, it is this lovely butterfly who has recently emerged from the chrysalis of khaki or blue serge into a new found splendour*





ROADS OF DESTINY

Baron de Meyer

# FLORENCE REED

*In "Roads of Destiny," a striking drama of fate which Channing Pollock has dramatized from the original story by O. Henry, Florence Reed proves her skill as an actress three times over,—for she plays in turn the rôle of an emotional society girl, of a French adventuress, and of a half-crazed farm girl*



## S E E N o n t h e S T A G E

IT was, of course, a Frenchman who defined the art of criticism as the record of a soul's adventures among masterpieces. There are two reasons why this art is very nearly non-existent in this country at the present time. One reason is, of course, that, even among our ablest writers, it is not always possible to assume, in the famous phrase of Browning, that a soul can be discerned. But the second and more tragic reason is that, as conditions stand at present, scarcely any masterpieces are presented among which a soul might go adventuring.

This is particularly true in the domain of what is called "dramatic criticism" in America. We have plenty of professional reviewers of the theatre; and so many as half a dozen of them have revealed, at happy moments, what Rudyard Kipling has immortalized as "the makin' of a bloomin' soul." Why have we, then, no art of criticism? . . . The answer is immediate, and rather melancholy. The main reason for the present dearth of dramatic criticism in America is that our theatre affords very few opportunities for fulfilling the formula of Anatole France.

## THE LONG-SUFFERING REVIEWER

Nearly two hundred new productions are offered, every season, for the inspection of the casual and drifting public that keeps alive the so-called first-class theatres of New York. Of these two hundred, eight or ten, in lucky seasons, are really worth recording and remembering. Yet the theatre-going public is requested by the managers to patronize the whole two hundred; and the reviewers, some of whom have souls, are expected to attend them all and to write unwearied records of them. It is difficult for any writer who has made a pilgrimage to Castelfranco to see the Virgin of Giorgione, and another pilgrimage to Olympia to see the Hermes of Praxiteles, to come back and tell the world about the work of Samuel Shipman. Criticism, in common with all other arts, requires subject-matter. For this reason, the long-suffering patrons of the so-called first-class theatres in New York should surely sympathize with the shortcomings of our even more long-suffering reviewers.

Our professional reporters of the

## The Critic Reviews Many New Plays and Finds His Chief Inspiration in the Productions of Le Théâtre du Vieux Colombier

By CLAYTON HAMILTON



Marcia Stern

*The art of Madame Van Doren is one of the many things which combine to make Le Théâtre du Vieux Colombier an oasis in a desert of dreary plays*

*William Gillette is starring in Barrie's new play, "Dear Brutus," which does not quite reach the standards of this beloved author's other dramas*

*Singing and dancing and Ivy Sawyer make the sparkling production of "Oh! My Dear," as gay as its predecessors at the Princess Theatre*

theatre are scarcely to be blamed because they wing their way so rarely to those higher regions in which criticism is creative and becomes a veritable art. It is a harrowing experience for any man who has stood bareheaded in the nave of Amiens, and climbed to the Acropolis by moonlight, and walked with whispers into the hushed presence of the Frari Madonna of Bellini, to be condemned to sit for three hours every night, for five or six nights every week, for forty weeks of every year, and listen to the twaddle that is usually offered to the theatre-going public of New York. Furthermore, the endeavour to write something readable in record of the momentary bursting of some tiny little bubbles on the tide of time would be dismissed, by any reasonable mind, as inherently self-defeating. Small wonder that we have developed no "dramatic criticism" in America! The wonder is that our reviewers are so patient, and contrive so cleverly to be amusing, though their souls, where souls may be discerned, must assuredly be sad.

This season, however, an opportunity has been afforded, both to professional and to non-professional frequenters of the theatre, to enjoy a real adventure every week in intimacy with a masterpiece. For the first time in countless years, New York has needed a dramatic critic. This unprecedented opportunity for untrammelled and enjoyable appreciation has been offered, not by any American manager, but by a visiting company from overseas,—a company of artists that has come to us from the country of Anatole France.

## THE REPERTOIRE OF THE FRENCH THEATRE

During the course of the current season of twenty-five weeks, Le Théâtre du Vieux Colombier is presenting a programme of no less than thirty-two plays, all of which are worth seeing and remembering, because all of them, without a single exception, have been written by authors, in one way or another, memorable. Each of these more than thirty plays is admirably acted and charmingly produced: Le Théâtre du Vieux Colombier can be counted on for that. But this phenomenon is so amazing

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Goldberg



Abbe





© Abbo

### AMELITA GALLI-CURCI

Galli-Curci, who sang her way straight into the hearts of the New York public last year, is appearing again with the Chicago Opera Company during their season in New York. In Chicago she repeated her sensational success of last year, opening the new

season there, in November, as Violetta in "Traviata," with Polacco, the former Metropolitan Opera conductor, leading the orchestra. She is shown in the photograph wearing an attractive Spanish costume which is particularly becoming



IT is safe to say that no important exhibition of recent years has come upon the public so unheralded as the Allied War Salon, which was on view at the American Art Galleries from December 9 to 24. When even the critic, usually so generously informed as to coming events, finds real difficulty in learning when, where, and how an exhibition is to be seen, it is fair to assume that the publicity committee is not making an entire success of getting its information over to the public.

Plainly a superabundance of cooks spoils other things besides broths. For this Allied War Salon was sponsored by the imposing combination of the Division of Pictorial Publicity, the Committee on Public Information (how could we expect to learn anything about it?), the Committee on Arts and Decoration, the Mayor's Committee on National Defense, and the American Federation of Arts.

Explain it as we may, however, the fact remains regrettable; for the exhibition was a notable one, the first of its kind which we have seen, and well worth the seeing. Moreover, the net profits were devoted to Art War Relief. The six hundred and forty-four works which told their story of what the war has done to the artist and what the artist has been able to do with the war, included drawings, paintings, sculpture, lithographs, posters, cartoons, etchings, and dry-points.

Rapid in execution, striking, and, of necessity, simple in design, the lithograph proved itself an admirable medium for the genre of war. The commonplaces of heroism, from the calling of volunteers for a forlorn hope to the labouring of women tilling the soil, find here fitting and terse expression in language comprehensible to the layman,—not great art, but a pictorial presentation of great events from their human side, and well worth the doing. A special loan from the British Government, including lithographs by such men as Brangwyn, Bone, and Nevinson, represented the English artists. Lucien Jonas, Forani, and Steinlen were among the Frenchmen, and our own artists showed their mettle in such works as Pennell's war work lithographs, George Bellows' "The Last Victim," and Blashfield's "Carry On."

Among painters, George Bellows led, as he has led all our artists. His "Murder of Edith

A

R

By RUTH de ROCHEMONT



Already familiar through the artist's etchings, the painting of "The Murder of Edith Cavell," at the Allied War Salon, assured again to George Bellows first place among our painters of the war



Boldly designed is Blashfield's lithograph, "Carry On," which made its first appearance in the Liberty Loan Campaign

T

Cavell" is touched with the spacious grandeur of Rembrandt. That frail woman, shrinking yet unafraid, who walks serene and alone to meet death at the hands of the most brutal soldiers the world has ever seen, the soldiers curious, sleeping, or indifferent, the dramatic effectiveness of the brilliant lights shining on darkness, all combine to set a standard in war paintings to which no other of our artists has approached.

#### TWO STRIKING WAR PICTURES

Ritschel grasps the universality of the war and presents strikingly in "The Crusaders" the Allied Soldiers sweeping forward as the medieval knights surged against the Turk, and in "They Also Serve," a boldly decorative composition of the farmer who follows his plow with mind fixed on the inner vision of marching men.

The picturesque aspects, the pomp and splendour of war, hold the attention of George Luks. His "Blue Devils" swing down Fifth Avenue, a line of live blue against the flag-hung back-

ground, while his "Czecho-Slovak Celebration" revels in the brilliant flaring glow of a great bonfire. Of other interesting paintings there were many, and they ranged from the sheer ghastliness of Samuel Woolf's "First Aid Stations" and "Graves on the Marne" to Chauncey F. Ryder's serene and poetic landscape enlivened by the decorative effect of a burning village.

More interesting as representing one of the great forces in winning the war than as art, was the exhibition of Naval Camouflage which occupied one gallery of the exhibition, showing paintings and drawings by the Marine Camoufleurs. To the same class belong the landscape targets, the painting of which has been one of the great services rendered to the country in time of war by American artists.

Taken as a whole, the Allied War Salon was a notable accomplishment. Too big to be readily grasped by the casual visitor, it yet had, by virtue of its very comprehensiveness, an interest which would be lacking in a smaller exhibition, selected by a higher art standard. It is to be regretted, however, that it failed to include many works of real excellence, notably the best of those used in the Liberty Loan Campaign.

(Continued on page 80b)



Photographs by Peter A. Juley

The pomp and splendour of war, its spectacular effects, seize the attention of George Luks, and he portrays them with verve and much glory of colour



William Ritschel grasps the universality of war, its root in the ideals of men, in his effective war painting, "Crusaders," from the Allied War Salon





*At the Phare de Bordeaux, basketry is taught to the blind, and such simple occupations as brushmaking and chair caning, as well as reading, writing, typewriting, and music*

## “CAPTAINS COURAGEOUS”

*Si j'ai pleuré pour vous,*” sang a tenor voice, sweet and full of feeling. The music had a certain troubling pathos, and the words were sad, but much sadder songs than this sung by much greater artists have left an audience unmoved; and here tears were rolling down women's cheeks, and the faces of men who had borne the long anxieties of war with outward calmness were softened with inexpressible pity and grief.

There is no spectacle so moving as the sight of simple unpretentious courage in the face of overwhelming odds, and it was the sight of this courage that moved the audience at the Phare de France on Christmas night. The pupils of the Lighthouse for Men Blinded in Battle were giving a concert; these blind men had made their own stage, decorated the concert hall, printed their programmes in Braille, and arranged the entire performance. Blind soldiers and their families were in the audience, as well as the many friends of the Lighthouse who had shown their interest in the marvellous work which has been accomplished there by Miss Winifred Holt.

“*Si j'ai pleuré pour vous,*” sang the young soldier, his eyes bound, wearing his hard-won decorations, the *Medaille Militaire* and the *Croix de Guerre*.

Such a victory over despair wrings the heart, and compels all its admiration.

“What is life for?” some one asked Eleanora Duse.

“Life, my child,” said the great actress, “is one continual test of courage.”

No one realizes this more keenly than the men who have come through the war, only to find themselves crippled, or worst of all, blinded.

An American who has recently returned from England will not soon forget an incident that happened in London last year. On one of those spring mornings that only England can give us, a taxicab drew up at a doctor's door in Harley Street, and a nurse and four blind officers got out. To see those four men, all of them tall, distinguished, vivid, English, groping for the railing, tapping with their sticks for the next safe step; to realize that never again could they see England, that, on that spring day they could not see the almond trees in blossom against the blue mass of the Houses of Parliament; to know that they on whom the world had relied, must now forever rely on the help of others—there was a thought to turn the gold of the May sunlight into dross.

*Since its establishment in March, 1918, the Phare de France has helped over three thousand blind. This is a work for those to whom life is a continual, at times an almost unsupportable, test of courage. Will you do what you can to keep burning the light of hope—the light that shines eternally bright in a naughty world?*



*Miss Winifred Holt with two of her pupils who are learning to see with their hands at the Phare de France*

*To give the blind confidence in using their muscles, they are encouraged to take exercises and even to use roller-skates*



St. Dunstan's has done for England's men blinded in battle all that human effort can do, and in France, Miss Winifred Holt, well-known as the organizer of the remarkable Lighthouse for the Blind in Philadelphia, has undertaken the same work for the French soldiers at her Phare de France. Thanks to her devotion there are now in France three Lighthouses, one at Bordeaux, one at Sèvres, and another—the largest of all—at 14 Rue Daru, Paris.

The Lighthouse at Bordeaux is an outgrowth of an organization established some years ago by the Abbé Moreau and reconstructed for the purpose of educating the war blind. This lighthouse has more than fifty pupils and specializes in handicrafts. The Phare de Sèvres accommodates twenty men who work in the Government Potteries, doing quite as good work as seeing men. But at the Phare de France the most interesting work is done, for here the blind are taught massage, machine knitting, modelling, pottery, stenography, book-keeping, languages, music, gymnastics, and other subjects.

*Cheques may be made payable to either the Committee for Men Blinded in Battle (which will also take care of American Blind), Mr. W. Forbes Morgan, Treasurer, 111 East 59th Street, New York, or to Le Comité Franco-Américain Pour Les Aveugles de la Guerre, Monsieur Ernest Mallet (Regent of the Bank of France), Le Phare de France, 14 Rue Daru, Paris.*



# F O R T H E H O S T E S S

NO one has ever understood hospitality better than the woman of the South, who has made it a matter of religion. To the Southerner, a home means, not merely four walls and a roof where one may invite one's friends on state occasions, but a wide, welcoming, living thing where those one loves may come and go at will. No trouble is too great, no preparation too elaborate, provided it brings comfort and pleasure to the guests. True, the southern women whose hospitality brought fame to their section of the country, had a bevy of servants at their beck and call, and little of the actual physical work ever fell to their lot, but there was no detail which they did not oversee, no servant whose work they did not thoroughly understand and supervise. The idea of the indolent, lazy, southern mistress who cared little or nothing about the way her home was run and who left everything to the mercy of extravagant shiftless servants is an entirely erroneous one. Always, however, she was too much of a gentlewoman to permit the cares and anxieties of her housekeeping to intrude on the comfort of her guests.

To the southern mistress, the comfort and happiness of the family and guests were primary considerations. Naturally, her first care was her kitchen, and in the wise selection of her cook the southern woman has never been equalled in this country. The mammy or aunts who presided over these fountain heads of hospitality were generally to the manner born, being themselves the daughters or granddaughters of former cooks and having tumbled about among the pots and kettles as funny black babies. They had run errands, helped with the peeling of vegetables and the shelling of peas, and had been rewarded with ginger-bread cookies and the scrapings of the chocolate pan. As they grew older they unconsciously acquired all the secrets of successful cooking—secrets and arts which the southern darkey cook will never fully disclose if she can help it.

## AUNT ADDIE'S METHOD

"Aunt Addie, won't you tell me how you made that delicious cake we had for last night's supper?" a young southern woman would often beg of the old Tennessee darkey who presided over the kitchen.

"Why, honey, dey ain't nothin' to makin' dat cake," she would reply craftily. "Ah jest takes ma little butter, and ma little sugar, and ma aigs, and beats dem up togeder with ma little flour."

"But, Aunt Addie, how much sugar and how many eggs? Don't you measure it with a cup or something?"

"Go from yere," Aunt Addie would reply with indignation; "yo take me fo' one of dis yere measur'n niggers dat sets down in writin' what she cooks. No'm, ah ain't never measured and ah ain't never gwain to. Ah jest sort of senses how much sugah and buttah and aigs ah needs, and dey ain't no set rule. A pusson who cain't sense how much to use widout measur'n in cups and things, had better stay away from de kitchen all togeder and not waste good food. Honey, you want to learn how to make cake, you just stay around the kitchen awhile an watch while I does it, dat's all."

And that was all, as far as Aunt Addie was concerned. One might just as well ask an artist how many tubes of paint he intended to use to

## Some of the Recipes That Brought Fame to the Southern Hostess and to the Coloured "Mammy"

### Whose Delicious Dishes Were a Mysterious Art



Mattie Edwards Hewitt

*The difficulty of arranging the console between meals is solved charmingly by a New York hostess who uses two alabaster urns filled with painted tin flowers and a centre bowl of fruit*

paint the picture which he has in mind.

However, if one "hung around" persistently enough, there was much valuable information to be learned, and many happy hours were spent "hangin' around" Aunt Addie's kitchen, pestering her for little cakes baked in the top of baking-powder tins, or munching the spicy brown cookies that she kept in a huge stone crock on the top pantry shelf.

On entering the door at holiday times, one met with the fragrance of mingled fruits and spices—a fragrance that spelt mince meat. Then, too, there was the warm sweet odour of baking cakes and the acid tang of the cranberry sauce. Christmas came with gifts and happiness and guests to add to the merriment. Not that guests appeared only at Christmas. Aunt Addie would have left if there had not been frequent guests to appreciate her cooking. Once during the summer, when the family went East, a position was secured for Aunt Addie with a woman who was without a cook. At the end of the summer Aunt Addie of course came back to her "own family."

"Well, Aunt Addie, how did you get along while we were away?" she was asked.

"Ah been taking a vacation, dat's what ah been doin'," she replied, "and ah been achin' to get back to ma kitchen."

"But I thought you were with Mrs. ———."

"No'm, ah ain't stayed with no folks dat ain't quality. Ah doan like dat place and ah says to myself, better not resk goin' round mixin' with white trash; better to wait till yo own fambly gets back, so here ah is."

Of course, there was nothing wrong with the lady in question, other than the fact that she lived very quietly and never entertained.

While all southern cooks were not quite as temperamental as Aunt Addie, recipes of their famous dishes have always been difficult to obtain, and those who have acquired them by "hangin' around" while these priestesses of the culinary art performed their rites, have valued them as doubly precious on this account, as well as because of their deliciousness.

One of the triumphs of the South, particularly

among those who dwell in the Tidewater regions of Virginia or along the southern coast, is the famous turtle soup.

## TURTLE SOUP

The secret of making it successfully lies in using sufficient acid to modify the "fishy" taste. This is supplied by a lemon, cut into slices, and a can of tomatoes or two ripe tomatoes that are added to the meat of a small turtle cut into pieces; or about a pound of turtle meat, while it boils in a huge pot of water. A potato, an onion, some bay leaves, and some parsley are also added, and these are boiled together for three hours. The mixture is then thickened with three tablespoonfuls of browned flour which has been mixed with melted butter and a little of the soup, and then cooked again for two hours. When it is ready, it is seasoned with Worcestershire sauce and salt and strained into a tureen in which has been placed a hard-boiled egg finely chopped, slices of lemon, and some finely chopped parsley.

## CALF'S HEAD SOUP

The following rule for making calf's head soup is an old recipe that is highly prized. Secure a calf's head with the skin still on, and remove the brains.

After washing the head several times and allowing it to soak in cold water for an hour, boil gently in a gallon of water, about three hours, or until tender, dipping off the scum as it rises to the top. The head should then be removed and cut into small pieces when almost cold. The tongue and brains are then added. A knuckle of veal and about a pound of the round of beef together with the trimmings and bones, are next added to the liquid and boiled in a covered pot for five hours. This mixture is then strained off into another vessel and left to cool till morning, when the fat on the top is removed. Three large sliced onions and four sprays of green sage are fried in half a pound of fresh butter, after which half a pound of flour is mixed in by degrees until the broth has the thickness of cream. Pepper, allspice, salt, and the rind of a lemon peeled very thin are added for seasoning. When this liquid has simmered for an hour it is strained through a hair sieve and poured over the meat of the head. After the final seasoning, consisting of half a pint of wine (either claret or Madeira) to each gallon of soup and of two tablespoonfuls of lemon juice, is added, the soup is allowed to simmer until the meat is tender.

## OKRA SOUP

Another soup upon which the southern mammy justly prides herself is the old Virginia okra soup, the making of which used to be somewhat of a ceremony. Early in the morning she went into the kitchen garden and gathered two generous handfuls of okra which she washed, chopped fine, and put on to simmer in a gallon of water, together with two chopped onions and salt and pepper to taste. At about noon she added a handful of lima beans, and about an hour and a half later, three young squash which had been peeled and cut into pieces. After this a chicken or a knuckle of veal cut into small pieces, a bit of bacon or pork that had been boiled, and six peeled tomatoes were added and the whole thickened with a teaspoonful of butter mixed with a teaspoonful of flour. This was always served with

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NASSAU, ONCE THE PLAY-

GROUND OF THE PIRATES,

AND NOW THE "ISLE OF JUNE"



(Left) The Colonial Hotel sits at the water's edge, with a jewel-like sea dotted with yachts and picturesque sailing vessels spread out before it, and with beautiful rolling country, fragrant with tropical plants and flowers, behind it. This smart hotel is one of the Flagler system and has an ideal swimming pool, tennis courts, a golf course, and other attractions including a little shop where visitors may buy such native products as tortoise-shell, pink pearls, and panamas



These picturesque steps lead up to the interesting old doorway of the Hotel Victoria—once a famous estate and still full of the quiet charm of other days. Tall tropical trees, centuries old, shade the surrounding gardens, and Bougainvillea sprays festoon their brilliant feathery blossoms above the fan of the doorway. It is one of the coolest of tropical hotels



(Right) Hidden by the thick foliage of tropical gardens, behind light lacey fences and gates made by the native carpenters, are the homes of the "gentry" of Nassau, many of them situated on East Street, a well-known Nassauvian road



The "market" at Nassau is a bit of Spain dropped down in a British colony, for its architecture is typically Spanish, its walls are of dark cement, and its roof is of red Spanish tiles. The solicitous old negress cook, come to bargain and to buy, has just remembered that the sun has got around to her donkey and that she must go and hitch him somewhere in the shade

(Left) Since running water is unknown in most of the kitchens of Nassau, "a bucket o' water" is one of the constant needs of the native cook. A black boy or girl is usually retained to run to "de well" to keep the pail refilled with water



Edith S. Watson

Tennis and tea go together in this exotic garden by the sea where an Italian balcony hangs among the palm trees, and picturesque parasols and a shady pergola offer a refuge from the sun. The opalescent sea sparkles just behind the back-stop of night-blooming cereus, and an orchestra plays among the rare palms from Ceylon and India. Few gardens in the world are more beautiful or more tropical than those of the Colonial Hotel





Charlotte Fairchild

Overlooking the blue valley of the Delaware at Cornwells, Pennsylvania, stands the Colonial residence belonging to Mrs. Seton Henry. Various additions have been made, but the original building, which dates from 1744 and is of brick covered with yellow stucco with white trim, remains intact and retains all its charm and atmosphere



As every one knows, to wall in the charm of a garden is to double it. In this case it's even more than doubled, for the high yellow stucco wall is of unusual shape and has a decorative terra cotta coping. The gay bronze figure for the wall fountain is the work of Marjorie Curtis, and the wall itself was designed by Carroll Ladd

DECORATIONS BY JOHN HAMILTON

AN ARCHITECTURAL LEGACY

FROM THE OLD DAYS OF

COLONIAL ADVENTURE

A COLONIAL VERSION OF  
THE MANOR HOUSE OF  
THE ENGLISH COUNTRYSIDE





(Above) Grey wall-paper prints of Cupid and Psyche have been set in the panels of this morning room. Even the marble mantel is grey, and the floor is carpeted in dark grey. For the hangings and furniture peach coloured damask has been used; and peach coloured linings in the white taffeta lamp-shades succeed in giving a very lovely warm quality of light

(Below) Above the fire-place and sideboard in the dining-room Flemish tapestries under glass are framed in the white panelling, and at the windows hang heavy apple green taffeta curtains. Behind the glass doors of the glass-cupboards is some beautiful Louis Seize china. The chairs are covered with green Italian velvet, and the carpet is prune colour







Deep yellow taffeta casement curtains with heavy cut fringe hang at the doorways and windows of the library, which has brilliant peacock blue-green painted panelling with mouldings and carvings of dull gold. Much of the furniture is covered with old Italian embroidery in varied colours, and the mellow tones of thousands of beautifully bound books form an important part of the decoration



(Left) In the loggia connecting the morning-room and the library stands a black and gold console table of especially beautiful shape with a black and gold marble top. Two carved wooden figures of torch-bearers have been made into lamps. The beautiful panelling of the doorway, so characteristic of the best houses of the Colonial period, appeals to the lover of distinguished form and line

(Below) A family heirloom of unusual interest is a leather-lined coach, built in England for Washington's inauguration. The swinging straps at the back for the footmen, the folding steps, and the silver mountings are all reminders of days of picturesque pomp and powdered ceremony when traveling was not a commonplace affair

In one of the outhouses there is an old Italian wine cart (like those one meets in the early mornings driving down from the hills into Rome) painted a brilliant blue with gay flower decorations, brass bells, and a lot of bright coloured little wine barrels. This was brought back from Italy by one of the family and is a treasured possession



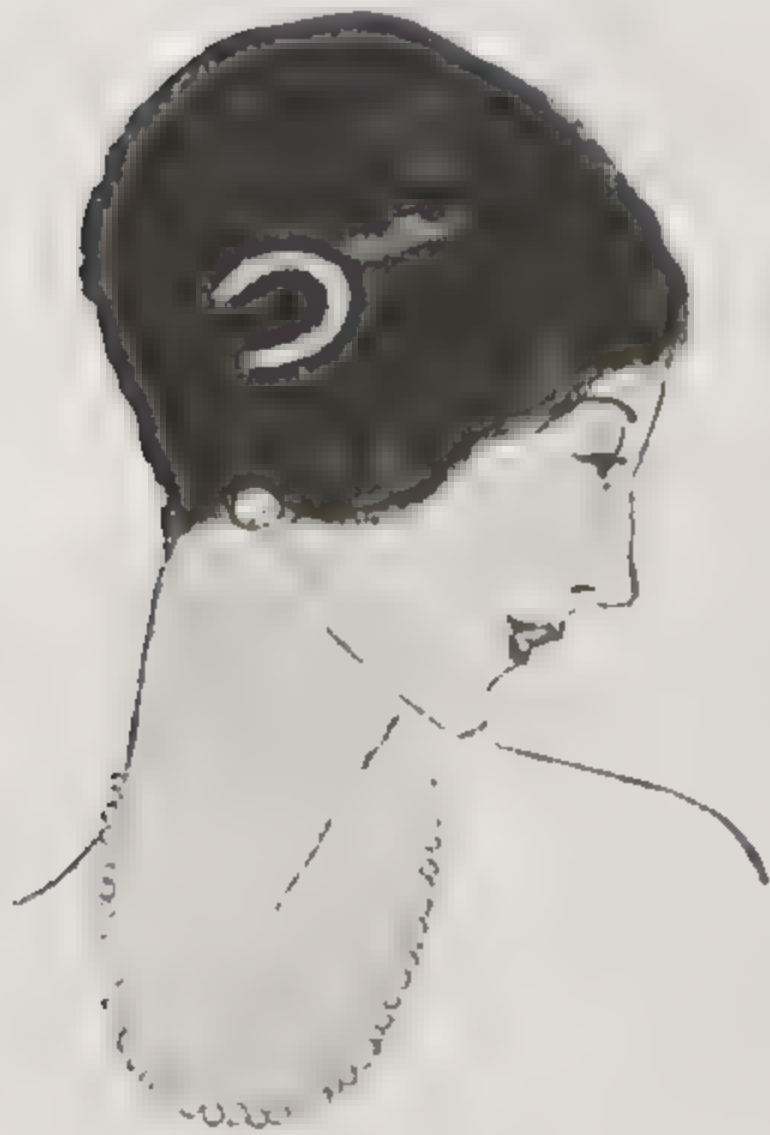


THESE LITTLE THINGS, ADDED

TO A SIMPLE COSTUME, MAKE

A LARGE TOTAL OF SMARTNESS

The picturesque person at the right has gained a great deal of her charm from the string of graduated pearls (shown again below) and from the dainty little puffs of net that end her velvet sleeves so quaintly. The vogue for buying one's sleeves separately is very novel, as well as very convenient. In this case, the sleeves are of fine net with picoted and accordion pleated ruffles joined to the upper parts with narrow filet lace;  $11\frac{1}{4}$  inches long; \$1.65



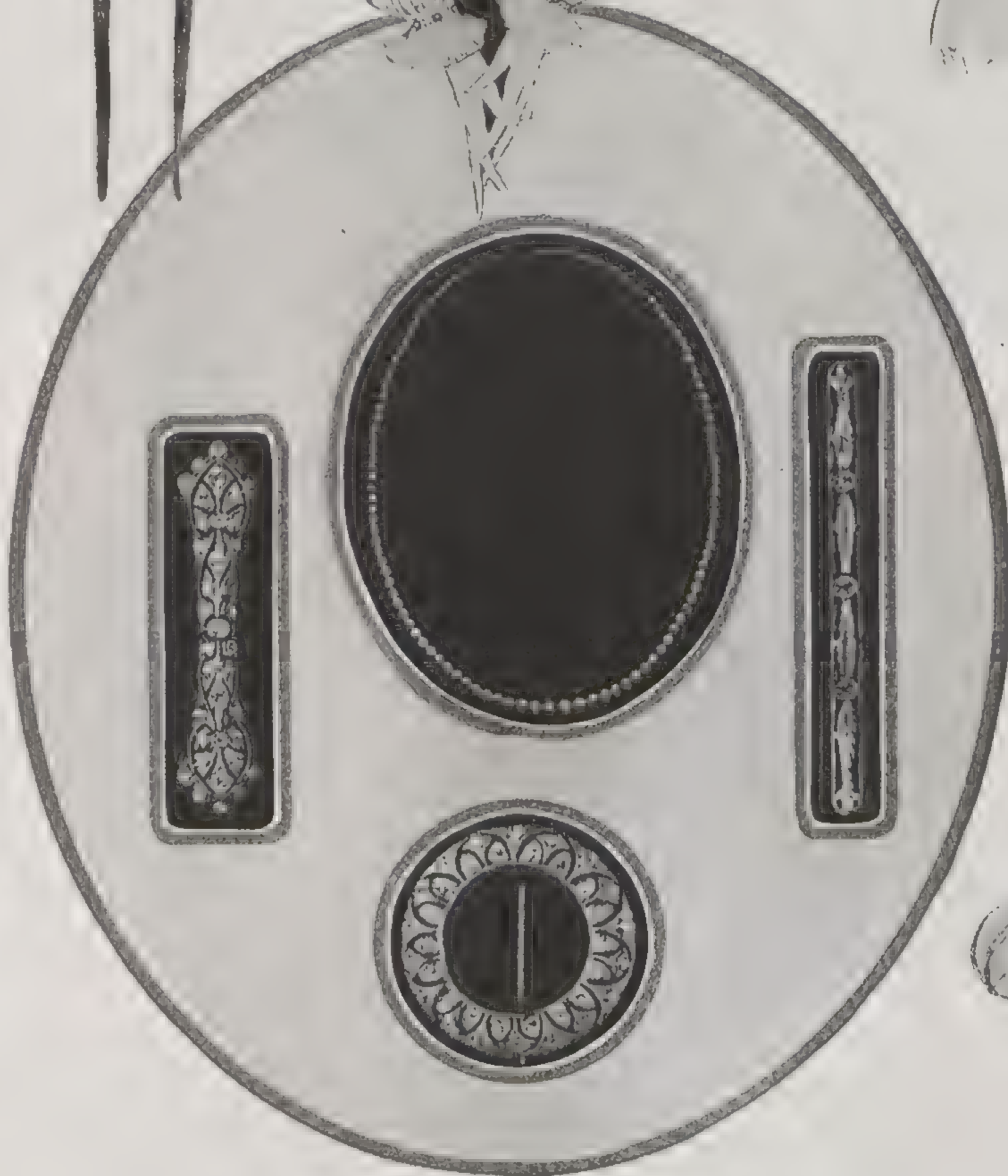
One can't help feeling a little more festive because of the knowledge that a horseshoe hairpin of silverite thickly set with rhinestones (shown in detail at the right) is sparkling pleasant things from its vantage point in one's hair. Of shell composition,  $3\frac{3}{4}$  inches long; \$5

(Right) Nothing does more to make a costume charming than a string of graduated pearls of the type shown in the middle of the oval. The artificial pearls are a lovely colour, and the clasp is of plain gold; 26 inches long; \$15. The bar pin at the left of the oval is a fine design with rhinestones in a silver gallery mounting; 2 in. long; safety catch; \$7.74



There are those who wear a veil for neatness, and nothing more—but there are also those who wear a veil for the smartness and distinction it may lend. For them is this unusual veil of fine hexagonal mesh in brown or taupe dotted with small Alice blue chenille dots; \$2 a yard

(Left) Many a costume really needs a bar pin to hold a ruffle or a bit of lace in place, but whether or not it is a necessity, a pin of this type is a charming ornament that adds a touch of distinction. A fern leaf design is engraved on a silver background, and three rhinestones are set in a gallery mounting;  $2\frac{1}{2}$  inches long, with a safety catch; \$2.95



(Right, above) This silver hoop is the becoming background for ever so many tiny rhinestones, set in a gallery mounting. The shape is a very useful one; and the design is particularly attractive;  $1\frac{1}{4}$  inches in diameter, with a safety catch; \$10.24

Navy blue liséré straw makes this hat with blue satin on the top of the brim, a binding of grosgrain ribbon, and a fancy quill; \$15.75. The filet mesh veil has a diamond in chenille dots; in taupe, brown, blue, and black; \$2.50 a yard. The chain is a twisted rope of fine dull black jet beads; 1 yd. long; \$4.25. Hand-embroidery and an edging of Valenciennes lace trim the fine net sailor collar; \$3.50

The new cushion brim is a distinctive feature of this liséré straw hat with two smartly placed quills. It comes in the new British red, and in black and brown; \$15. The veil has a square mesh, chenille dots over the face only, and a scroll border design; in brown, black, taupe, or blue; \$1.95 a yard. A collar that makes a dainty finish for a frock with the new round neck-line, is of organdie, edged with an organdie binding and trimmed with small lingerie buttons; \$1.50





DORIS KEANE, WHO ENTHRALLED LONDON AUDIENCES IN

"ROMANCE," IS AGAIN CAPTIVATING ENGLISH THEATREGOERS

IN A NEW PLAY IN WHICH SHE WEARS THESE GOWNS

(Below) After a short holiday, Doris Keane has returned to her London admirers in a new play, "Roxana," in which the quaint crinolines and ruffles of "Romance" have given place to such costumes as this Empire evening gown. Cerise Georgette crêpe striped radiantly with silver tissue is a brilliant foil for the vivacious beauty of this engaging actress



Bertram Park



MODELS FROM ELSPETH PHELPS, LONDON

In her new play, "Roxana," Doris Keane plays the rôle of a bewitching young widow—a very good reason indeed for this chic and simple black gown. The wide ample blouse is girdled in at the long waist-line and contrasts with the skirt which clings to the hips and tapers in just above the ankles. As "Roxana," Doris Keane rivals her own success as Cavallini in "Romance," which ran for over two years in London. Her leading man is her husband, Basil Sydney







*The poilu's cap that is responsible for so many becoming hats, inspired this tam-o'-shanter model with the ingenious manner of combining black satin and olive green straw*

## DRESSING ON A WAR INCOME

THE American woman has never quite given up her preference for the tailored suit. She accepted the one-piece dress and the top-coat for what they were—war-time fashions—and, to a certain extent, has laid them aside with the signing of the armistice. In Paris, too, suits are now being much worn by the fashionable women, and every early collection shows at least half a dozen suits. These early indications point to the fact that suits will undoubtedly surpass the one-piece dress and coat in popularity. This means the return of the blouse,—a fashion which has many advantages. There is no collar or neckline that can equal the freshness and chic that a pretty blouse lends to a costume. The thin blouse is a particularly appropriate style for spring, espe-

These Models for Early Spring Wear, Indicate the Coming Changes in the Bright World of Fashions

cially the type of the new models, trimmed with ruffles and frills.

There will be no distinct change in materials, since, as yet, very few new fabrics have been made. A little of everything is seen—gabardine, tricotine, serge, tweed, homespun, and broadcloth. Later on we shall be interested in seeing silk suits, as well as suits made up in the various American fabrics that are composed of silk and wool with a predominance of silk. Many new colours will be seen this spring, and there will be a wider variety to choose from than in the recent past.

The new silhouette is a matter that is uppermost in the minds of the designers at the moment. There are three entirely different lines that may be followed, and each is promising. The



*The very newest line for spring is the loose movement above the waist, shown in this coat of olive green bolivia cloth with cape-like sleeves*



*Though suit coats may choose various lengths for spring, it is the fingertip length that promises to keep its popularity throughout the summer*



*Wool coats and skirts of this type will have the same popularity in town, this spring, that they have had for motoring and country wear*



sheath skirt, or that line that hugs the figure at the back, with fulness in the front, seems to meet the greatest favour at present. However, some designers say that full circular tunics and skirts will be worn. Simple straight lines with the slightest suggestion of fulness over the hips are still another style that persists in coming over.

Bright colours are coming back, and for spring and summer they are very welcome. Soft dull shades of almost every colour are seen in the new top-coats. A soft shade of olive green is used in the coat sketched at the lower left on page 64; it is made of one of the new fine bolivia cloths and is lined throughout with grey crêpe de Chine. It has the new cape top and a tight skirt. This new loose movement from the waist-line up is particularly smart this season, especially when the skirt outlines the figure. Grey bone buttons are used to fasten the coat. Made to order, it will cost \$90.

#### A STYLE THAT CAME TO STAY

The belted suit coat with a waistcoat is one of the styles that will stay with us. Although a longer coat than the one shown in the sketch in the lower middle on page 64 is prophesied for spring, the finger-tip length will probably be the length that will last throughout the summer. This suit is shown in sand coloured tricotine with a fine white piqué waistcoat and a black patent leather belt. The coat is slim, straight, and belted at the natural waist. It has no collar or fastening arrangement, but is held in place by the belt. Loops of the material fold back over the front of the coat and button with black bone buttons, giving a pocket effect. The skirt, which is a trifle full over the hips at either side, gives ever so slight a suggestion of the barrel line. Around the bottom it hugs the ankles tightly. Finely tailored and finished in the materials de-



*A gay little hat and a gay little bag are among the delightful ways in which the mode celebrates victory this season*

ticularly smart tam-o'-shanter hat that combines black satin and olive green straw in a most unusual way. The shape itself is stiff, although it follows the loose lines used in the poilu cap. A pearl pin trims the front. This is an excellent first hat to be worn with the tailor-made suit for spring.

Joffre blue Japanese straw is used in the hat and bag sketched at the top of this page. They are trimmed most attractively with patches of Indian print embroidered in coloured threads and leaves. The small turban shape in the straw has two wing-like patches of print at either side, giving a slightly military suggestion. The straw bag has a flap of the Indian print finished with an Oriental tassel in bright colours. It hangs on the arm from a jade bracelet.

#### A SMART NEW SAILOR

One of the new wide-brim sailors for spring is shown in a brilliant purple and is sketched in the middle on this page. This hat is perfectly round with a round medium-high crown. A band of purple velvet ribbon encircles it and ends in a stiff aeroplane bow at the front.

Tweeds and homespuns are shown in many of the simple tailored suits for country wear. In the model at the lower left on this page, a dark grey mixture is trimmed with black stitching. The deep shawl collar, which is a new feature of many of the tailored suits, continues around the edge of the coat, forming pockets at either side. Made to measure in fine tweed in grey or in other dark colours, this suit will cost \$75.

A suit with slightly circular lines is shown in the sketch at the lower right on this page. A fine navy blue gabardine is used, and the model is made with finely tailored seams. This attractive suit may be copied to order, by a small tailor whose workmanship is exceptional, for \$75.



*The cutaway style has joined forces with homespun, adding a new shawl collar that follows the edge of the coat and forms pockets on the way*



*A wide-brimmed sailor is smart, and a wider-brimmed one is smarter, as one can see from this new aeroplane model in light purple*

scribed or a choice of others, this suit will be copied for \$75.

A number of designs from Paris have come to us in black and white combinations or in grey and black, which is the smartest of all. A three-quarter length coat of straight and slim silhouette is shown in the sketch at the lower right on page 64 and is made of a dark grey mixture. The collar and cuffs and an edging which forms a trimming are in a darker grey mixture and are stitched onto the main part of the coat. This model fastens with one button at the side and is lined with a black and white plaid wool material. The skirt, which is finely pleated, is in the same plaid wool material. This costume is particularly smart for walking, motoring, or for country wear. Clothes of this type need not be reserved for the country alone, for they will be worn a great deal in town this spring. Copied in the materials described, this useful and attractive model will cost \$90.

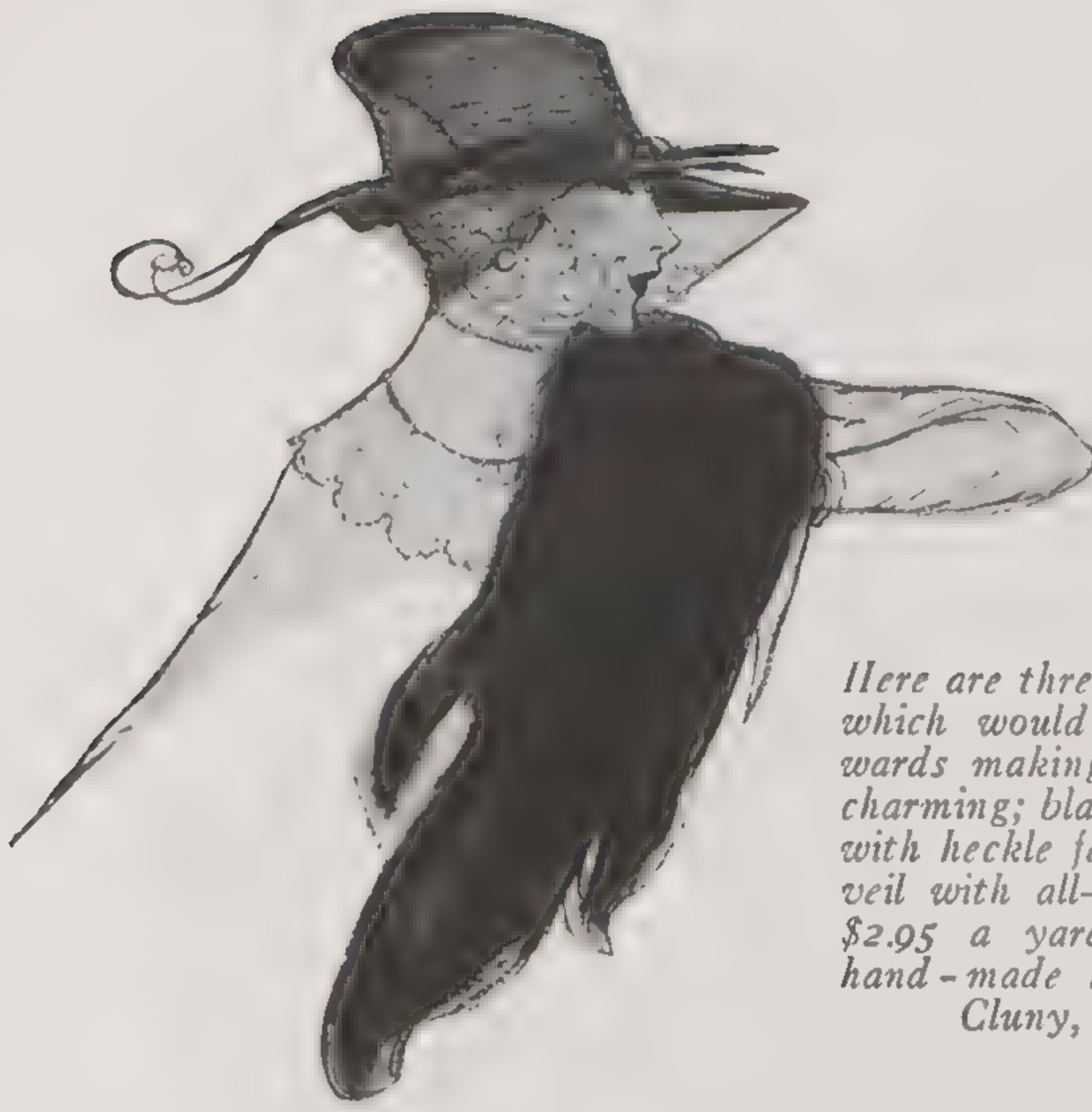
The sketch at the top of page 64 shows a par-

*Note—As long as the need continues, Vogue will conduct this department to meet the needs of the woman with a war-reduced income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the special rate of \$3 in size 36; other sizes, with pinned patterns, \$5*



*This new design for the ever-useful tailored suit believes, with many designers, that the coats and skirts of spring will often end in circular lines*





Here are three accessories which would go far towards making a costume charming; black liséré hat with heckle feathers, \$35; veil with all-over design, \$2.95 a yard; collar of hand-made Venetian Cluny, \$7.50

## S E E N i n t h e S H O P S

THE season is still too new for any very radical change in fashions to be definitely established, but it is most interesting to watch the development of the individual ideas of the designers. Very often it is the unusual treatment of a neck-line or the cut of a sleeve which gives us some hint of what the next silhouette will be. The only assured prediction as yet is that the mode will gradually emerge from the extreme simplicity of the past few seasons and we will once again have a more complicated silhouette. In the coat shown in the sketch at the lower left on this page, great attention has been given to detail of line and decoration. It hangs in very straight lines

*Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York*

from a small yoke, and the twisted belt does little more than break the length. The coat is lined with brilliant green radium silk which is a delightful contrast to the colour of the covert cloth of which it is made. The separate silk collar which is in reality part of the lining is banded with black velvet, and smoked pearl buttons are used, not only to fasten the coat, but also to finish the

collar and cuffs. This model may also be had with a navy blue lining. These linings in solid colour, in either soft silk or taffeta, are a very smart note seen in the new top-coats.

The blue serge frock sketched at the lower left on page 67 gives a suggestion of the new feeling of softness and femininity which has been predicted for spring, and shows an ingenious use of

colour, as well. The sheer rolling collar, the tiny vest, and the sleeve facing are of gold colour Georgette crêpe edged with narrow Valenciennes lace dyed the same shade, and the horizontal rows of heavy stitched embroidery are of gold colour silk. One end of the black moire ribbon sash has an interesting block design done in the silk, and even the black bone buttons on the front of the blouse and the back of the skirt have their touch of gold colour on the rim. This frock also comes in a combination of blue serge with grey and in all-blue. The hat shown with this frock is of navy blue liséré straw with blue faille silk draped about the crown and a small ostrich tip in blue



*This prophetic coat of covert cloth, silk lined, says that wraps for spring will have straight simple lines; \$69.50*



*This model makes a delightful use of metal cloth, that material so popular for the new evening gowns; \$95*



*Simple frocks of this type, of white habutai silk, will be particularly welcome in the South; \$29.50*



drooping gracefully over the brim. This may also be had in black and tête de nègre and is a good spring model.

#### A DISTINCTIVE HAT

The distinctive sweep of the black hat shown in the sketch at the top of page 66 is accentuated by two heckle feather quills which are laid flat against the brim. Very fine liséré straw forms the entire hat, with the exception of the top of the brim, which is attractively faced with black satin. The brim is cut and turns sharply up with a most attractive flare. The veil on this hat, of very good quality, has an hexagonal mesh with an all-over design in thread stitch. It may be had in brown, navy blue, taupe, black, and white. The same sketch shows a lace collar, which makes a lovely finish to a round neckline on a gown of velvet or satin. It is of hand-made Venetian Cluny lace, and is slightly shaped and made to open in the front.

Heavy faille silk in a soft shade of pink makes the evening gown sketched in the lower middle of page 66. It is beautifully draped with rose and silver metal cloth. Metallic fabrics and brocades have been seen more and more since the beginning of peace, and are increasingly popular. The faille is quite long in the front, and caught up to the waist-line at the back. The short apron-like panel at the front, which disappears under the drapery, is of the metal cloth, and where the folds of the drapery divide, they are faced with metal cloth. The bodice is very décolleté with a most unusual arrangement of the shoulder straps made by a narrow fold of the metal material which



*The soft fluffiness that is so becoming to a young girl lurks in the beruffled tulle over-dress that veils a metal tissue frock; \$35*

starts at the waist-line and is carried around the back of the neck and down the other side. The ends are finished with rose bead tassels. Two shorter straps meet the longer one at the shoulders and are fastened to the back of the bodice. This gown may also be ordered in turquoise blue, mauve, or black which are all popular colours.

#### WASH FROCKS FOR THE SOUTH

If one is looking for a simple wash silk frock to wear in the South, the model in white habutai silk shown in the sketch at the lower right on page 66 will be found particularly practical. The blouse fastens at one side under a fold which is finished with small self-covered buttons and loops. This fold continues on the tunic of the skirt, suggesting the Russian blouse which is so becoming to many types of figures. An organdie collar with a narrow embroidered edge finishes the round neck. This frock may also be had in black.

A very charming dance frock especially designed for a young girl is shown in the sketch at the top on this page. The slip is of orchid metal tissue with Copenhagen blue tulle forming the over-dress. An orchid colour satin girdle is trimmed with tiny multi-coloured flowers across the front. This frock may also be had in sunset colour tulle with a sunset tissue lining. It may be ordered in rose colour tulle with soft blue tissue and in light green. It comes in misses' sizes only, but is easily adapted for the use of small women. Gowns of this type have a particularly lovely and fairy-like effect when the colours are skilfully combined.

*(Continued on page 98)*

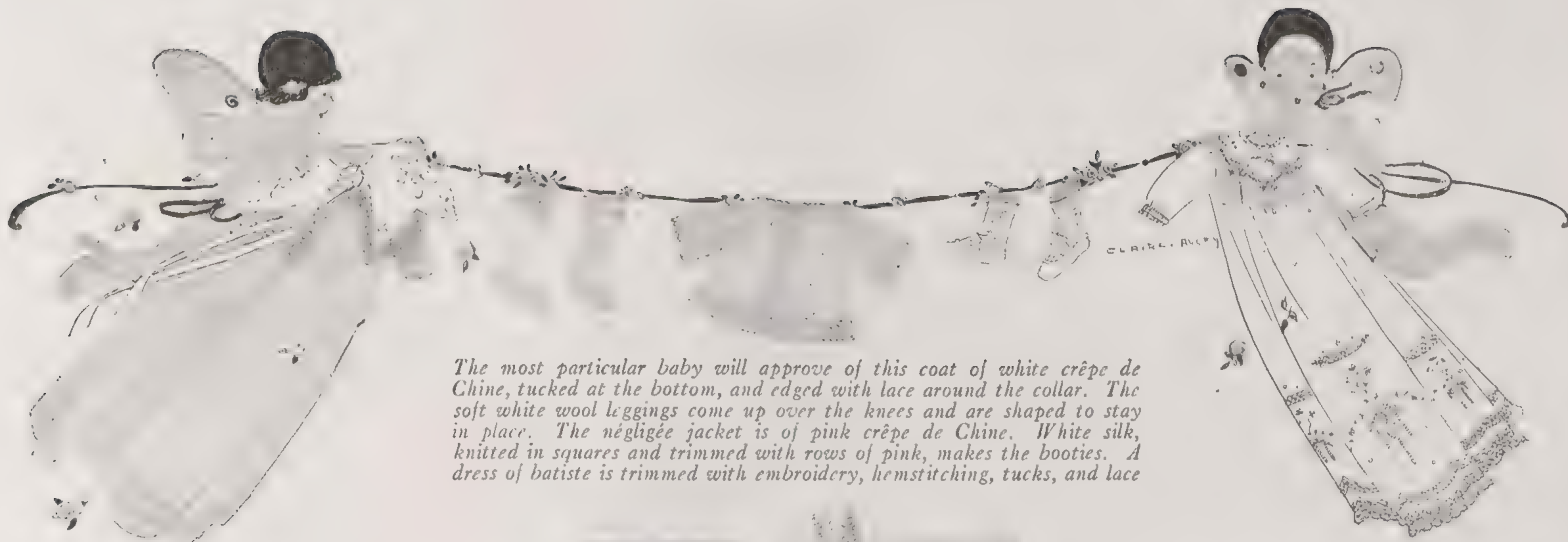


*Even serge frocks are softly feminine this spring; \$39.50. The liséré straw hat wears a drooping tip; \$16.50*

*For informal dinner wear or for afternoons in the South, nothing is lovelier than a soft frock of Georgette crêpe or printed chiffon, simply made with a wide crushed girdle; model at left, \$49.50; model at right, \$42*

*Not often does one find so charming a frock in a good quality of crêpe de Chine, costing only \$29.50*





The most particular baby will approve of this coat of white crêpe de Chine, tucked at the bottom, and edged with lace around the collar. The soft white wool leggings come up over the knees and are shaped to stay in place. The negligée jacket is of pink crêpe de Chine. White silk, knitted in squares and trimmed with rows of pink, makes the booties. A dress of batiste is trimmed with embroidery, hemstitching, tucks, and lace.



Any baby with an eye for beauty would choose this bonnet to match the coat above. It is in white crêpe de Chine, tucked and run with Valenciennes lace in points, and has a becoming chiffon ruche next the face.



For Mary Elizabeth Célestine's nap here is a white crêpe de Chine quilt, lined with pink China silk. A top sheet of fine cotton is hemstitched and embroidered. The carriage strap is of white ribbon trimmed with lace and chiffon flowers. A pair of blankets in white French flannel is scalloped in blue.



FOR ONE'S EARLIEST SEASON HERE

IS A WARDROBE OF MUCH CHARM

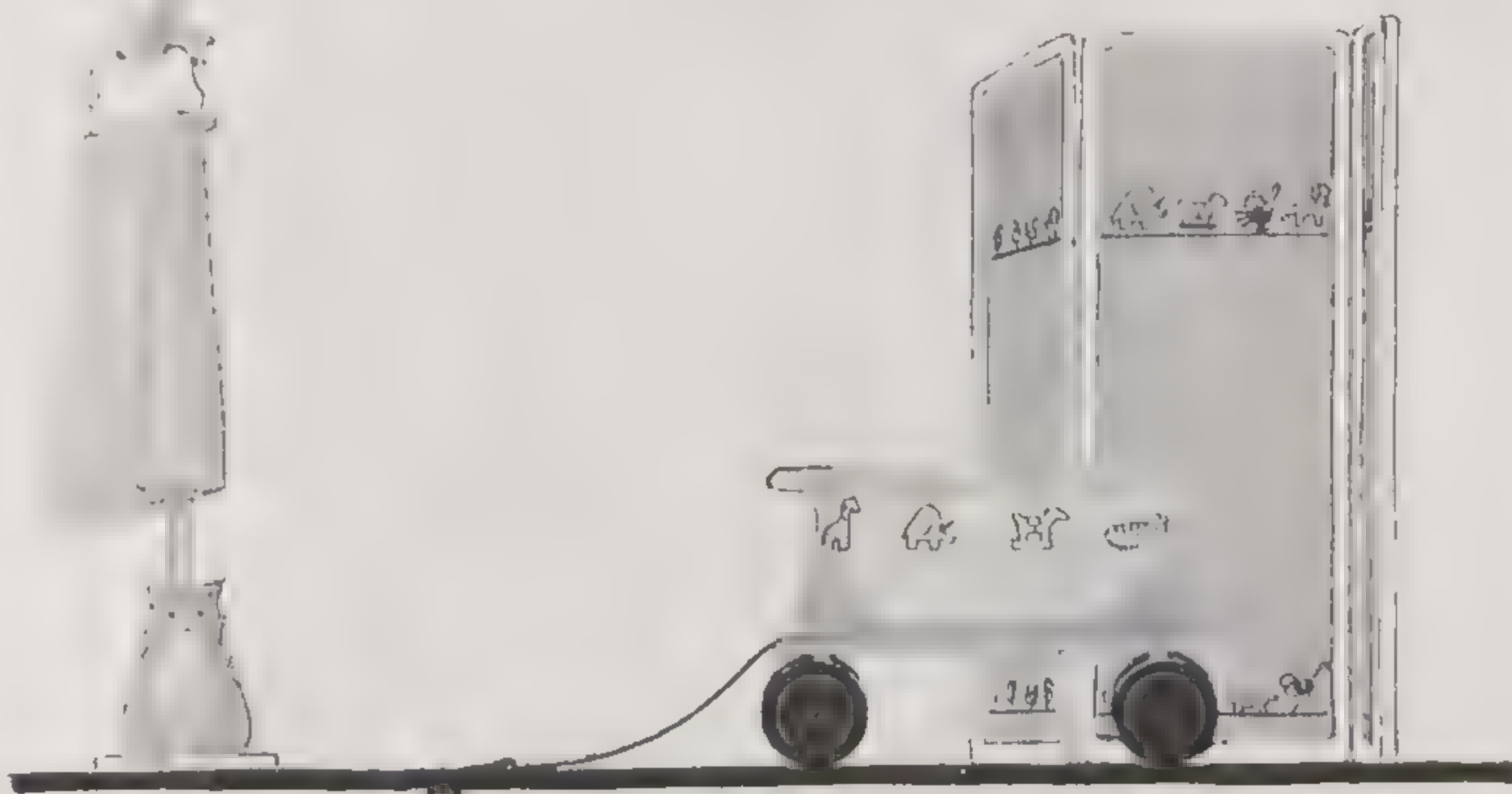
LAYETTE FROM MOSSE, INC.

For those trying moments when one's luncheon is in perilous proximity with one's frock, here is an embroidered bib of handkerchief linen trimmed with filet lace which is fitted into the tiny scallops around the edge.



As the months slip by one grows interested in such things as this long dress with its waist-line and sash. The neck, cuffs, waist-line, and hem are marked by insertions of entre deux and French knots. Lace and a ruffle sewed on with entre deux trim the dainty little petticoat.

The temperamental baby has a perfect right to wear only a curl in the middle of his forehead, and a single rose clasped against his heart, if he is the proud possessor of a complete and lovely set of towels. The soft warm bath towels at the right and left are striped and embroidered in pink.



The scalloped flannel petticoat has a cotton top and hangs on a clothes tree of painted wood, guarded by a wooden cat. Obliging wheels bring the painted tub of papier maché straight into the nursery. The screen is of wood, tinted ivory; painted wooden article from Helen Speer.



Every wardrobe must express the simplicity of the mode, no matter how young one is, and here is a dress trimmed with groups of tucks with French knots, embroidery, and an edging of lace. The yoke is scalloped. The "Gertrude" petticoat is trimmed with lace and embroidery.

Second from the left is a face towel hemstitched and embroidered with a wreath, and at the right another one, scalloped and embroidered. The wash cloth has a pink crocheted edge, and all these dainty articles are marked very appropriately for "Bébé" who is quite particular about such things.



## VOGUE PATTERN SERVICE

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, smock, lingerie, or child's pattern up to 14 years; \$1 for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size.

VOGUE PATTERN SERVICE  
19 West 44th Street, New York City

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NEW YORK CITY: B. Altman & Co., Fifth Avenue and 34th Street;  
or

Vogue Pattern Room, 19 West 44th Street

BROOKLYN, N. Y.: Abraham & Straus

NEWARK, N. J.: L. Bamberger & Co.

ATLANTIC CITY, N. J.: Braunstein-Blatt Co.

PHILADELPHIA: Vogue Pattern Room, Empire Building (Room 304), 13th and Walnut Streets

LANCASTER, PA.: The Donovan Co.

RICHMOND: The Gift Shop, 320 East Grace Street

ATLANTA: The Smart Shop, Connally Building (Room 203)

BALTIMORE: The Jennings-Thomas Shop, 526 North Charles Street

PROVIDENCE: Gladding Dry Goods Co.

BOSTON: Vogue Pattern Room, 149 Tremont Street (Room 605)

BUFFALO, N. Y.: Flint & Kent

PITTSBURGH: Joseph Horne Co.

CLEVELAND: Halle Brothers

CHICAGO: Vogue Pattern Room, Stevens Building (Room 932), 20 N. Wabash Avenue

GRAND RAPIDS, MICH.: Friedman Spring Dry Goods Co.

PADUCAH, KY.: The E. Guthrie Company

ST. PAUL: Mannheimer Bros.

HUTCHINSON, KANSAS: Pegnes, Wright Co.

MIAMI, FLA.: Burdine & Quarterman

HOUSTON, TEXAS: Foley Brothers Dry Goods Company

DALLAS, TEXAS: Titcher-Goettinger Company

LOS ANGELES, CAL.: Bullock's

SAN FRANCISCO: Vogue Pattern Room, 233 Grant Avenue, Joseph Building

PORTLAND, ORE.: The Waist Shop, Lennon's Annex, Portland Hotel Court

SEATTLE: The Griffin Specialty Shop, 1602 Second Avenue

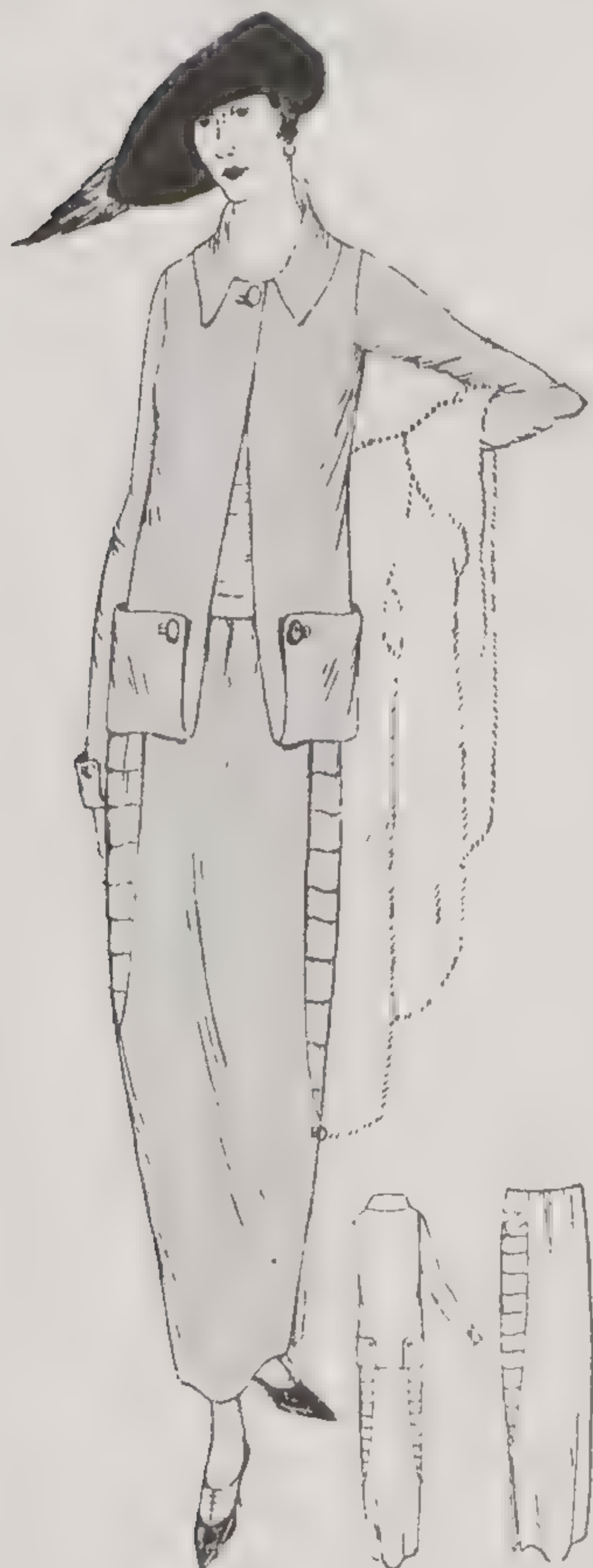
LONDON, E. C., ENGLAND: Vogue Pattern Room, Rolls House, Breems Building



Coat No. C4590. Skirt No. C4591. The season of 1919 accepts the loose tailleur with the new pocket and the skirt of narrow width



Coat No. C4594. Skirt No. C4595. For the smart tricolette or silk jersey suit, the long collar and the adjustable waistcoat are good



Coat No. C4587. Skirt No. C4588. This is distinctly one of the newest modes with its loose box coat and the skirt with set-in side panels



Coat No. C4592. Skirt No. C4593. The new collar, waistcoat line, fitted shoulder and sleeve, and pocketed skirt are distinctive notes



Coat No. C4584. Skirt No. C4585. For the three-piece suit of taffeta or satin is this attractive costume with a frock shown on page 76



FROCKS AND BLOUSES WHICH WILL MEET THE  
MOST EXACTING DEMANDS FOR SIMPLICITY



Frock No. C4487. Although it has becoming lines and the desired simplicity of the present mode, this frock requires only  $3\frac{3}{8}$  yards of 54-inch tricolette



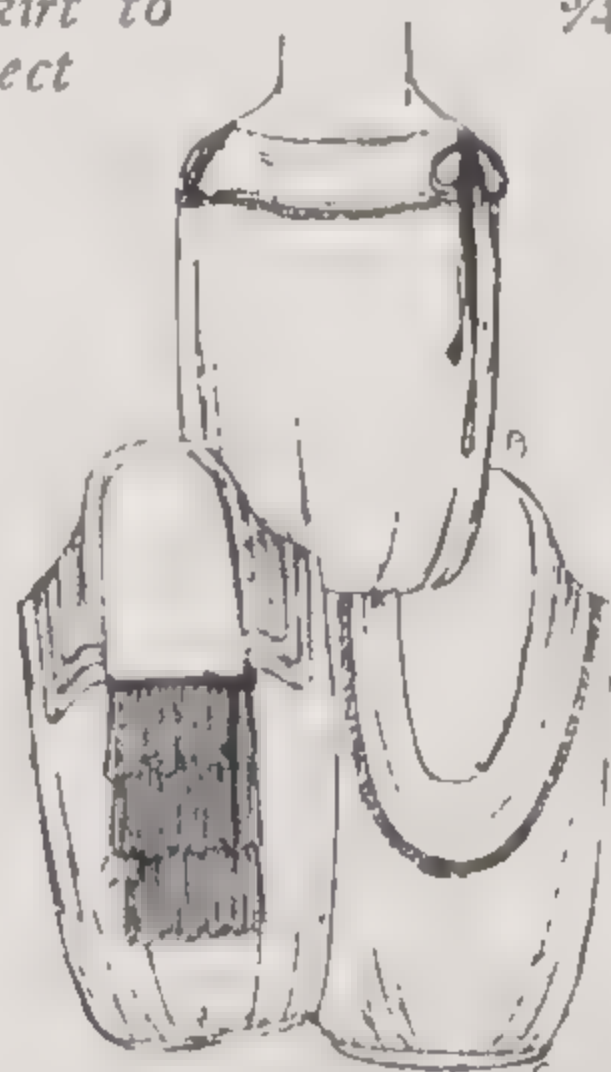
Blouse No. C4388. This blouse is fastened in a novel way and is especially effective when worn with a separate skirt to give a costume effect



Blouse No. C4474. Only  $1\frac{3}{4}$  yards of 54-inch material are required for this blouse, with  $\frac{3}{4}$  of a yard for the unusually attractive waistcoat



Frock No. C4546. Braided or embroidered panels are the good fortune of this effective one-piece frock in either foulard or Poirer twill



Collars and Guimpe No. C4600. This pattern includes three new smart separate guimpes with effective collars; price 50c.



Frock No. C4306. Either serge, flannel, or tricolette would be attractive for this one-piece frock requiring  $3\frac{1}{4}$  yards of 54-inch material



Frock No. C4482. For the thousand and one occasions when one needs a simple frock, here is a one-piece costume which may be of tricolette



Frock No. C4526. This obliging little frock is sure to be effective and becoming in either serge, linen, flannel, or that popular fabric, tricolette



Frock No. C4564. Becoming to wear and simple to make is this attractive frock which is cut in three pieces and is particularly suited for spring





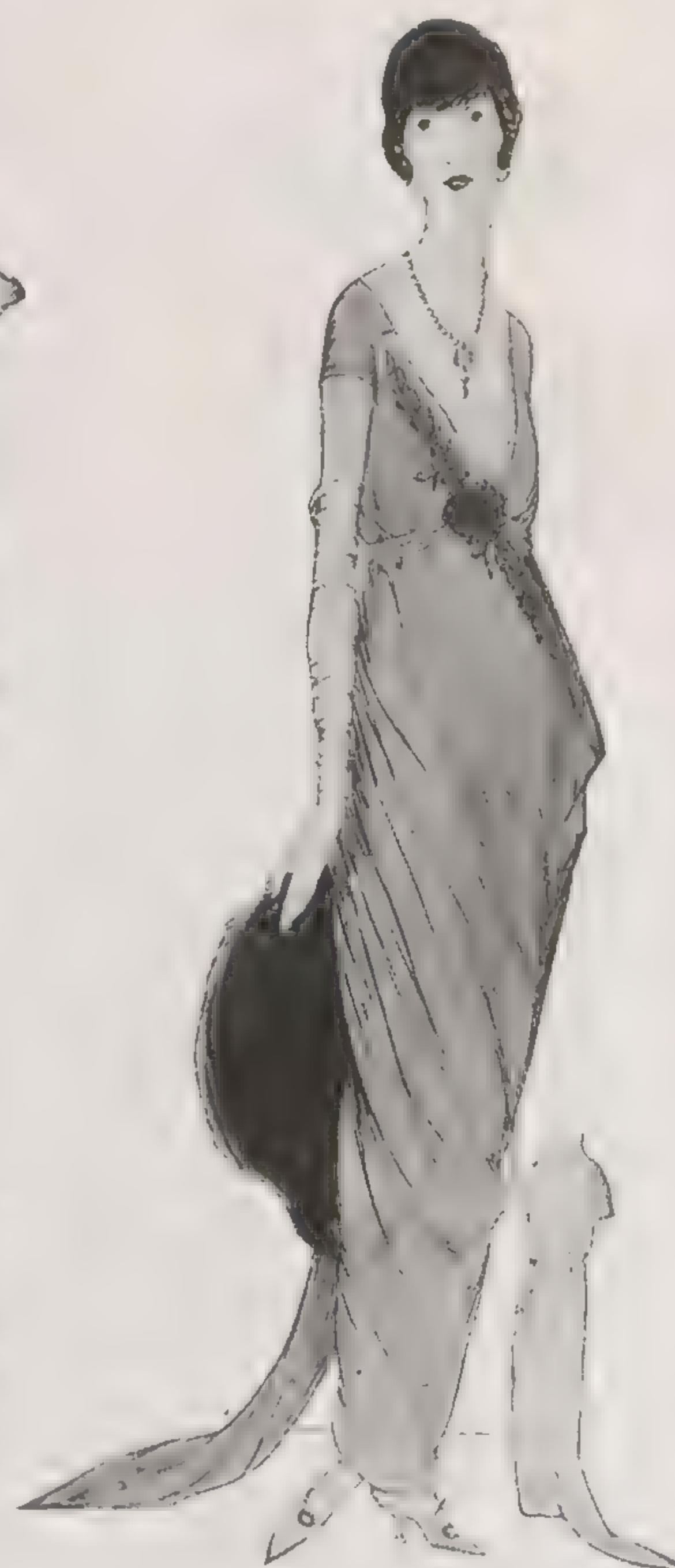
*Frock No. C4509. A becoming afternoon frock of satin and Georgette crêpe features the favoured draped skirt with a close back*



*Waist No. C4596. Skirt No. C4597. This frock, with the bodice of velvet and the skirt of brocade, is equally attractive when worn with or without the panelled train and transparent sleeves*

**WITH THE COMING OF PEACE, FORMAL EVENING GOWNS AND FROCKS FOR THE TEA HOUR ARE MULTIPLYING RAPIDLY**

*Waist No. C4598. Skirt No. C4599. In this attractive gown the bodice may be of metal lace, the skirt of antique satin, with the lining of the train and of the narrow skirt cuff of metal tissue*



*Waist No. C4577. Skirt No. C4578. The softly draped lines here are especially designed for the chiffon frock with a vest of lace and a narrow girde*

*Frock No. C4545. For this one-piece frock, crêpe, Georgette crêpe, or organdie are equally effective. Waist No. C4541. Skirt No. C4542. The bodice and back panel may be of satin, the sleeves and skirt of Georgette crêpe. Waist No. C4543. Skirt No. C4544. A simple way to make the smartest type of frock shows the one-piece kimono waist and the two-piece skirt*

*Frock No. C4589. An apology for a sleeve, graceful drapery, and an adjustable cascade train are features that are particularly favoured in evening gowns*





Waist No. C4556. Skirt No. C4557. The kimono sleeve, surplice waistcoat, and narrow skirt are especially favoured fashion features this spring

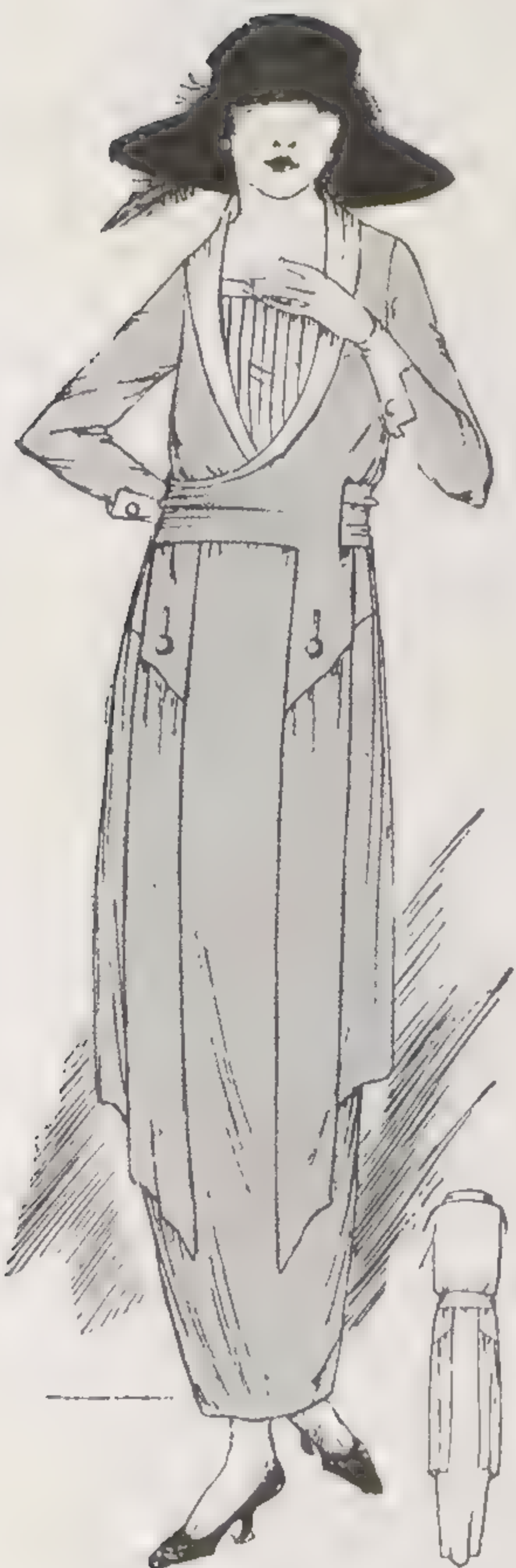


Waist No. C4572. Skirt No. C4573. Distinctly new and most becoming is the bodice with a back yoke, sleeves, front, and belt cut in one. Waist No. C4575. Skirt No. C4576. The kimono section of the bodice may be of satin, the lower section of tricolette or serge to match the skirt. Frock No. C4574. The new rounded apron tunic, the collar, and the side sections are features deserving attention

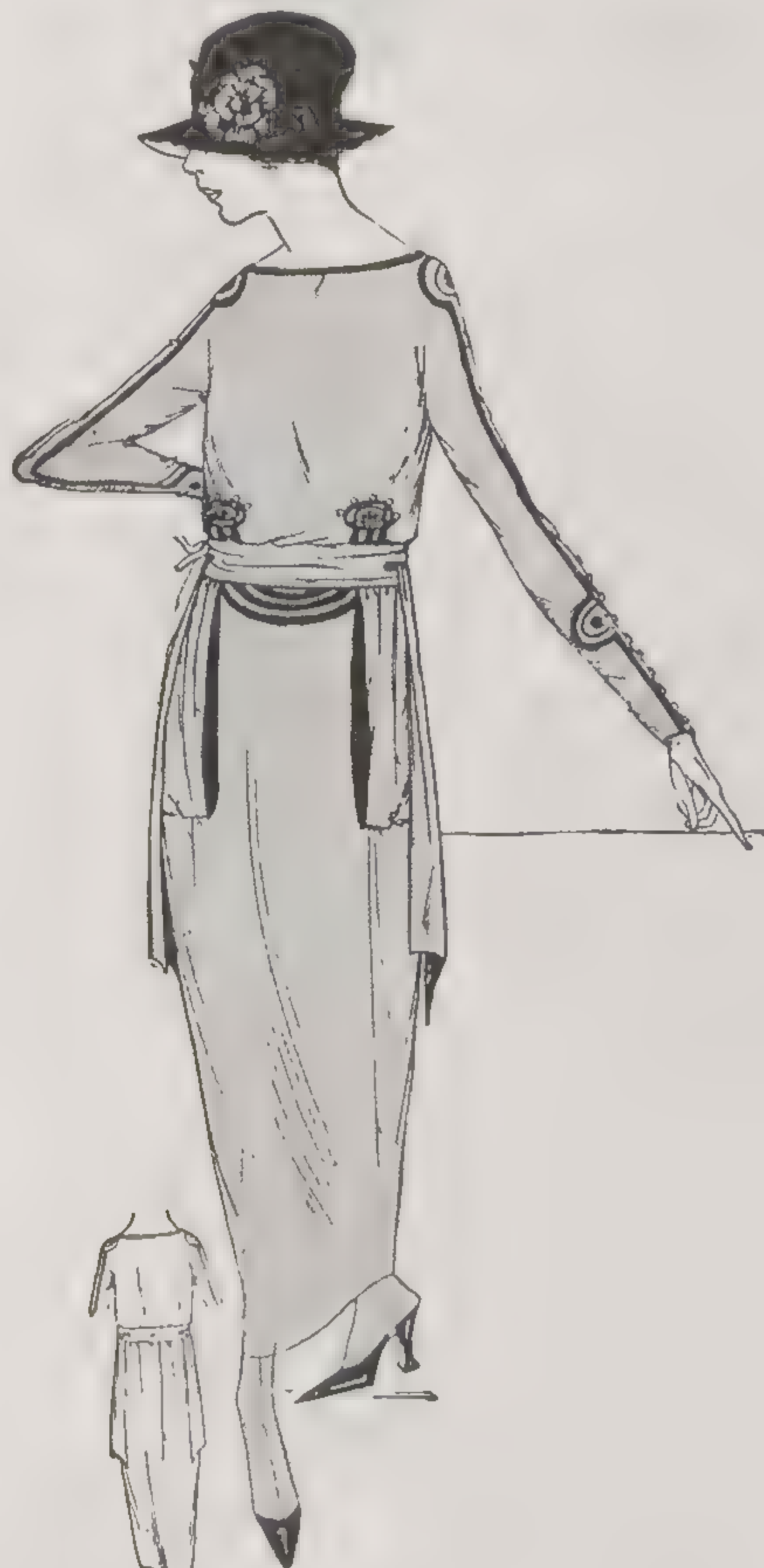


Frock No. C4424. A one-piece extremely becoming frock that is equally smart in foulard, tricolette, or serge will be useful for many varied occasions

EIGHT VARIED AND BECOMING WAYS TO MAKE A FROCK  
ACCORDING TO THE DECREES OF THE FASHIONS OF 1919



Waist No. C4562. Skirt No. C4563. If the bodice is cut with the upper section of the tunic, slim lines are assured



Frock No. C4499. This frock is cut in but two pieces and requires only  $3\frac{3}{4}$  yards of material 54 inches wide



Frock No. C4433. Designed for either serge or tricolette is this frock with a becoming set-in waistcoat of rich brocade





"This magical stunt I do  
The livelong winter through  
With fertile yield of farm and field  
I bring good cheer to you."

## Suppose you could do this—

Or better, suppose you could go right out today into a summer garden of your own and gather all the choice fresh vegetables you want—even then you could not produce a soup more wholesome and satisfying than

# Campbell's Vegetable Soup

And it would cost you more in time, labor and money to produce a soup anywhere near as good.

With a nourishing beef stock, which also contains the nutritious bone-marrow, we combine selected white potatoes, tender chantenay carrots, sweet yellow turnips, "Country Gentleman" corn, small peas, baby lima beans, Dutch cabbage, choice tomatoes, green okra, fragrant celery and parsley. We include rice,

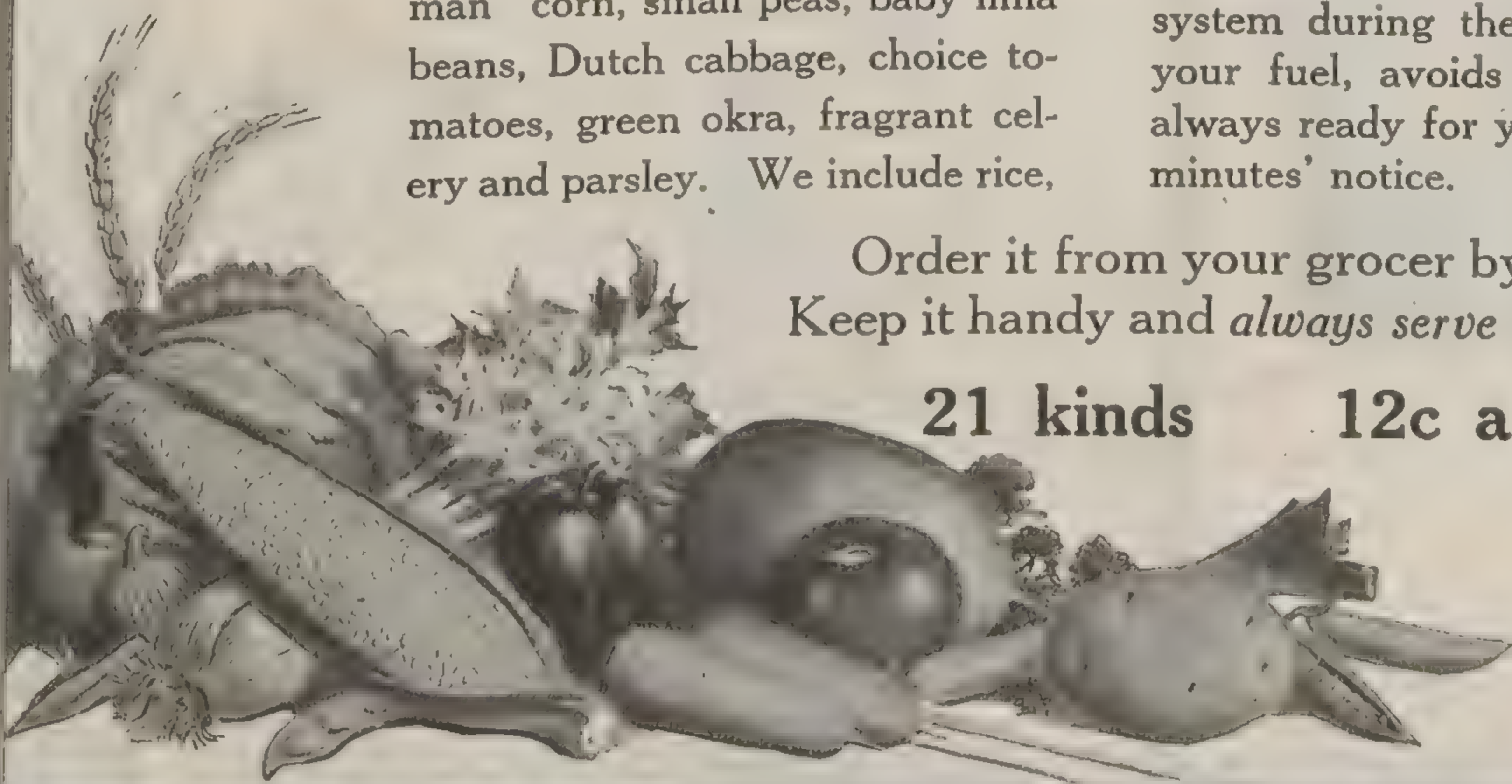
barley, "alphabet" macaroni and sufficient leek, onion and sweet red peppers to give a pleasing flavor.

Good soup once a day at least is a most important rule for the health and condition of every family. And in this tempting Campbell soup you have a food which supplies valuable and necessary elements to nourish and regulate the system during the winter months. It saves your fuel, avoids needless drudgery, and is always ready for your table any time at three minutes' notice.

Order it from your grocer by the dozen or the case.  
Keep it handy and *always serve it hot.*

21 kinds

12c a can



# Campbell's SOUPS

LOOK FOR THE RED-AND-WHITE LABEL







*W. H. P. 1917*

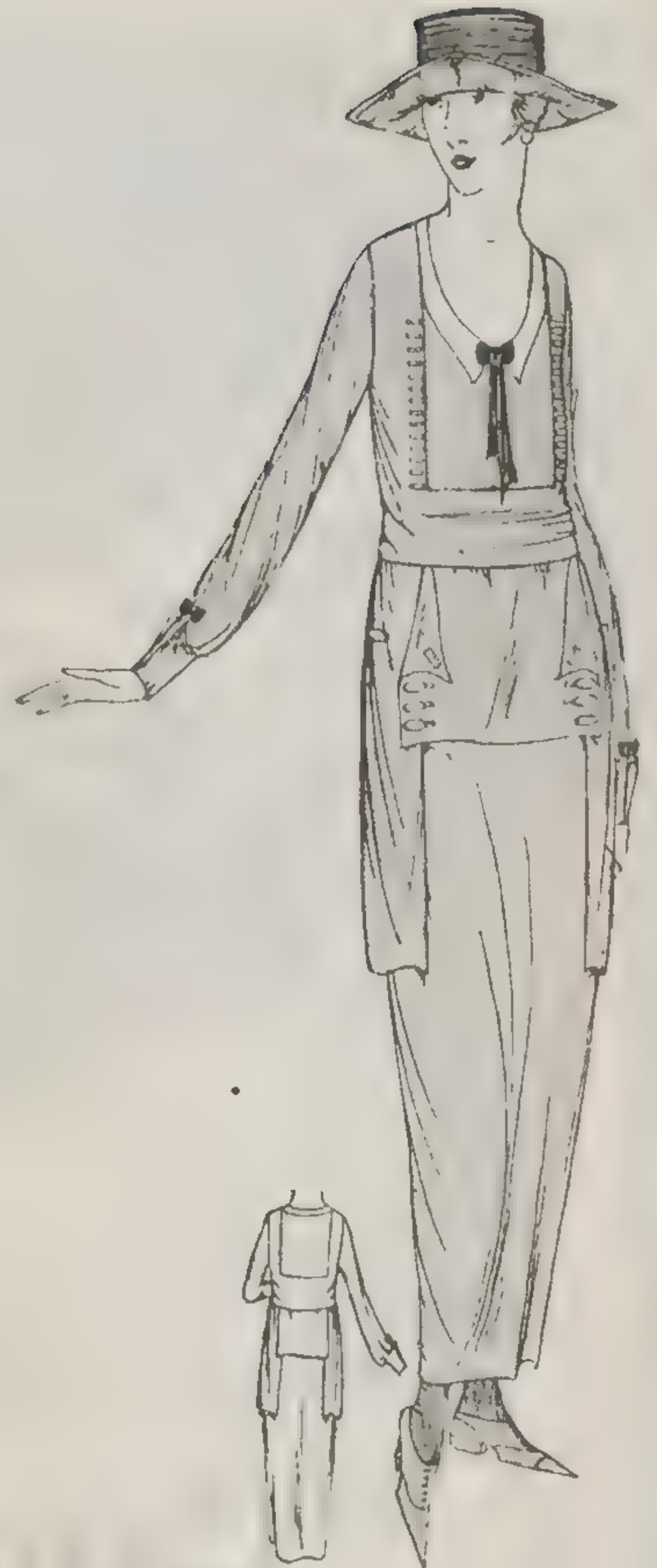
**S**HE was in a tremendous hurry for mid-season clothes, so she hied herself to Stein & Blaine's, where she could be certain there was a new and extensive collection created by Miss E. M. A. Steinmetz. There, surrounded with comfort and served by an intelligent staff, she not only secured this smart navy serge and black moire frock, with hat and scarf of moire, but all other kinds of correct clothes as well.

*We present to our customers and are ready to take orders on U. S. Government Alaska Sealskins.*

**Stein & Blaine**  
13 and 15 West 57th St. New York



Waist No. C4607. Skirt No. C4608. The ever-becoming surplice waist makes a pleasing costume when combined with a separate skirt with a novel pocket arrangement



Waist No. C4603. Skirt No. C4604. For the shirt-waist frock of gingham or tub silk, nothing is more successful than a costume featuring an unusually smart waistcoat

THE ONE-PIECE FROCK MAY BE A MATTER  
OF THE SEPARATE BLOUSE AND SKIRT

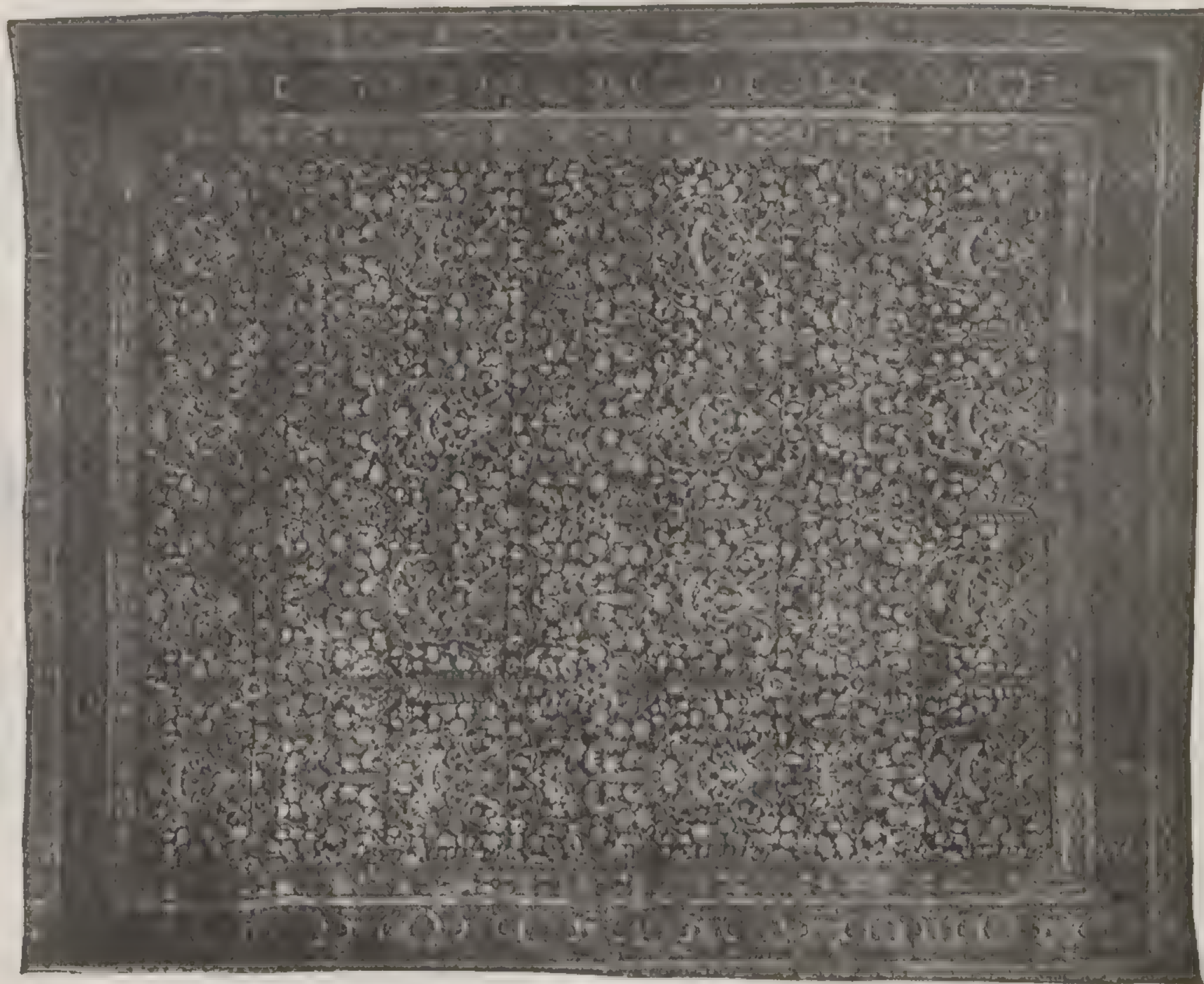


Waist No. C4601. Skirt No. C4602. The unbroken panel at the front of this separate waist and skirt gives the effect of a one-piece frock



Waist No. C2498. Skirt No. C2499. Here is an extremely becoming style for the serviceable waist and the skirt of conservative width





The above is an illustration of a Persian Rug of Sarouk weave, having a deep, rich blue ground, with soft tan, dull red and green shades in the design.

## FINE EASTERN RUGS

For Immediate Delivery

The character of the room naturally determines what is correct and most appropriate in the design of the floor covering.

Our present stock of Antique and Modern Rugs comprises not alone designs with a wealth of exquisite detail, but also those of a broad and free treatment of ornament, adapted to rooms of the early English periods.

A very large selection, at no prohibitive cost, is at your disposal. If you will acquaint us with your needs, we shall describe in detail those Rugs best fitted to your purpose.

# W. & J. SLOANE

Direct Importers of Eastern Rugs

Interior Decorators    Floor Coverings and Fabrics    Furniture Makers

FIFTH AVENUE AND FORTY-SEVENTH STREET, NEW YORK

WASHINGTON, D. C.

SAN FRANCISCO, CAL.



"The Furs That Heighten  
Woman's Charm"

No. 5—Irene Bordoni



We have the Fur Requisite which you have long desired, COAT, WRAP, SCARF or MUFF in quality that is enduring and at prices a trifle less.

**A. Jaeckel & Co**  
**Furriers**  
**384 Fifth Avenue**  
**New York**

Illustrated Style Book Free



Waist No. C4605. Skirt No. C4606. The blouse is made of handkerchief linen or organdie, and the skirt is designed for two widths of 27-in. material



Waist No. C4585. Skirt No. C4586. This becoming and serviceable frock is designed to go with the coat which is shown at the lower right on page 69

**SOME BECOMING NEW COSTUMES THAT  
COMBINE SMARTNESS AND SIMPLICITY**



Waist No. C4436. Skirt No. C4437. A separate waist and skirt that makes a most delightful one-piece costume require but 4 yards of 54-inch material



## Charming Marilyn Miller selects a new dinner frock

THE bewitching little star of the Follies sometimes stops dancing to dine. And in the *atelier* of Henri Bendel this delightful dinner frock was especially designed for Miss Miller in soft, gleaming Corticelli "Satin Patria."

Only the most lustrous, pliant satin could be used for so simple and exquisite a frock, and naturally Corticelli "Satin Patria" was chosen. Its superior quality and the wide variety of shades make "Satin Patria" available for the most practical day frocks also. Ask for it at your own store.

© William  
Shewell  
Ellis



Marilyn Miller, the exquisite little dancer of the Follies who has all America at her feet, says "Corticelli 'Satin Patria' is so soft and lustrous. It is ideal for both street and evening frocks."



**FREE BOOKLET.** Write for interesting booklet showing models developed in Corticelli Satins.

**Corticelli Yarn Book No. 8.** New models in women's sweaters, slippers, etc. Adorable knitted and crocheted things for children and babies. Every model illustrated—explicit directions—Price 15c, by mail 18c.

No Canadian or foreign orders accepted

ASK, too, for Corticelli "Satin Militaire" which is equally lovely but lighter in weight. The Corticelli Taffetas come in every desirable shade, in the lightest weave and the heavier "Service" quality.

If your store cannot show you a wide variety of the newest Corticelli Dress Silks, please write us. Address Corticelli Silk Mills, 32 Nonotuck Street, Florence, Mass.

# CORTICELLI DRESS SILKS



Also makers of Corticelli Yarns,  
Cottons, and Silk Thread





**BERGDORF  
GOODMAN**

616 FIFTH AVENUE  
between 49<sup>th</sup> and 50<sup>th</sup> Sts.  
NEW YORK

IMPORTERS CREATORS

*Spring Costumes  
for Southern travel  
and for wear in  
town, expressing  
that charm and  
good taste which  
meet with instant  
recognition.*

SMART TAILLEURS  
TRAVEL FROCKS  
SPORT APPAREL  
GOWNS - WRAPS



Frock No. C4434. This smart frock requires but  $3\frac{3}{8}$  yards of 54-inch satin, serge, or tricolette



Coat No. C4581. This becoming separate coat for spring is designed to be made of satin

FOR SPRING, FASHION DECREES STRAIGHT  
LINES IN FROCKS AND SEPARATE WRAPS



Waist No. C4390. Skirt No. C4391. An attractive semi-fitted blouse tops a straight one-piece skirt



Frock No. C4148. This frock is very simple to make and requires  $3\frac{3}{4}$  yards of 54-inch material



# HOW TO SET THE TABLE FOR EVERY OCCASION



## HOW TO SET THE TABLE FOR EVERY OCCASION

BY SARA SWAIN ADAMS



is a beautiful board bound book by Sara Swain Adams that tells you how to set the table for Holidays, Birthdays, special guests and in fact every occasion. How to care for Linens and how to choose good Linens. We offer it to you for the actual cost of production to acquaint you with

## DERRYVALE

Genuine Irish LINEN  
TABLECLOTHS & NAPKINS

You can obtain this \$1.50 book for 50 cents (the cost of printing) from the Exclusive "Derryvale" Agency in your city, or if you cannot locate the "Derryvale" Agency, write direct to us enclosing 50 cents, mentioning your dealer's name, and the book will be forwarded prepaid.

## DERRYVALE LINEN COMPANY, INC.

21 East 22nd Street

New York City

MILLS, BELFAST, IRELAND



REG. U.S. PAT. OFF.





*Frock No. C4429. Very charming is this one-piece frock which requires but  $3\frac{5}{8}$  yards of 54-inch material*

*Frock No. C4430. To give slender lines, the free front and back panels are unbroken by any trimming*

THESE ARE THE LINES FOLLOWED BY MANY

NEW SMART FROCKS AND COATS OF 1919

*T*HE pearly lustre and graceful drape of Goetz\* All Silk Satin lend a charming note of dignity to the Goetz evening or dinner gown. It is distinctive—a gown of which you will never tire. Goetz Satins come in all the smartest shades—suit colors that are luxurious in their rich warmth and exquisitely delicate evening shades.

You will make no mistake if you select Goetz All Silk Satins for blouses, street frocks and linings, as well as for evening wear.

**GOETZ**  
All Silk Satin

\* "Gets"

GOETZ SILK MFG. COMPANY  
Madison Avenue and 34th Street, New York



*Coat No. C4579. By cutting the waistcoat and belt in one piece, this cape gains a very becoming line*

*Waist No. C4319. Skirt No. C4320. This two-piece frock is made from  $4\frac{1}{8}$  yards of material 54 inches wide*



# Crème de Meridor



**T**HE one cream for all purposes and all times. With Crème de Meridor you don't need two creams—you can dispense with a variety of lotions—because it is a “day cream” and a “night cream” in one; a cream for every time, every place and every girl.

The fresh, clear skin, the satiny smooth skin, is first of all a clean skin. Not clean as you cleanse it with soap and water, but every particle of dust removed with a good skin cream.

Crème de Meridor (the original greaseless Cream) not only cleanses the pores, but freshens the tissues. A few minutes' brisk massage with Crème de Meridor and your skin is in a velvet glow, all traces of fatigue rubbed out!

*Write for a free sample or send 50c for a complete Lazell Beauty Box, containing soap, toilet water, talcum powder, face powder and a miniature jar of Crème de Meridor.*

Enjoy that feeling of “looking your best”—not just in the dewy freshness of the morning, but all through the hours of shopping, outdoor sports and evening gayeties.

Crème de Meridor forms a protective film against wind and weather; time and worry are powerless to induce creases and wrinkles if you use this cream faithfully.

The tiny wrinkles about the eyes, the tell-tale folds that presage a double chin, all can be avoided with care and Crème de Meridor.

Carry it with you to freshen your skin—it is greaseless and easily applied. *Attractive jars, large and small and handy tubes.*

*Lazell*   
PERFUMER

DEPT. 2-L NEWBURGH-ON-THE-HUDSON, NEW YORK



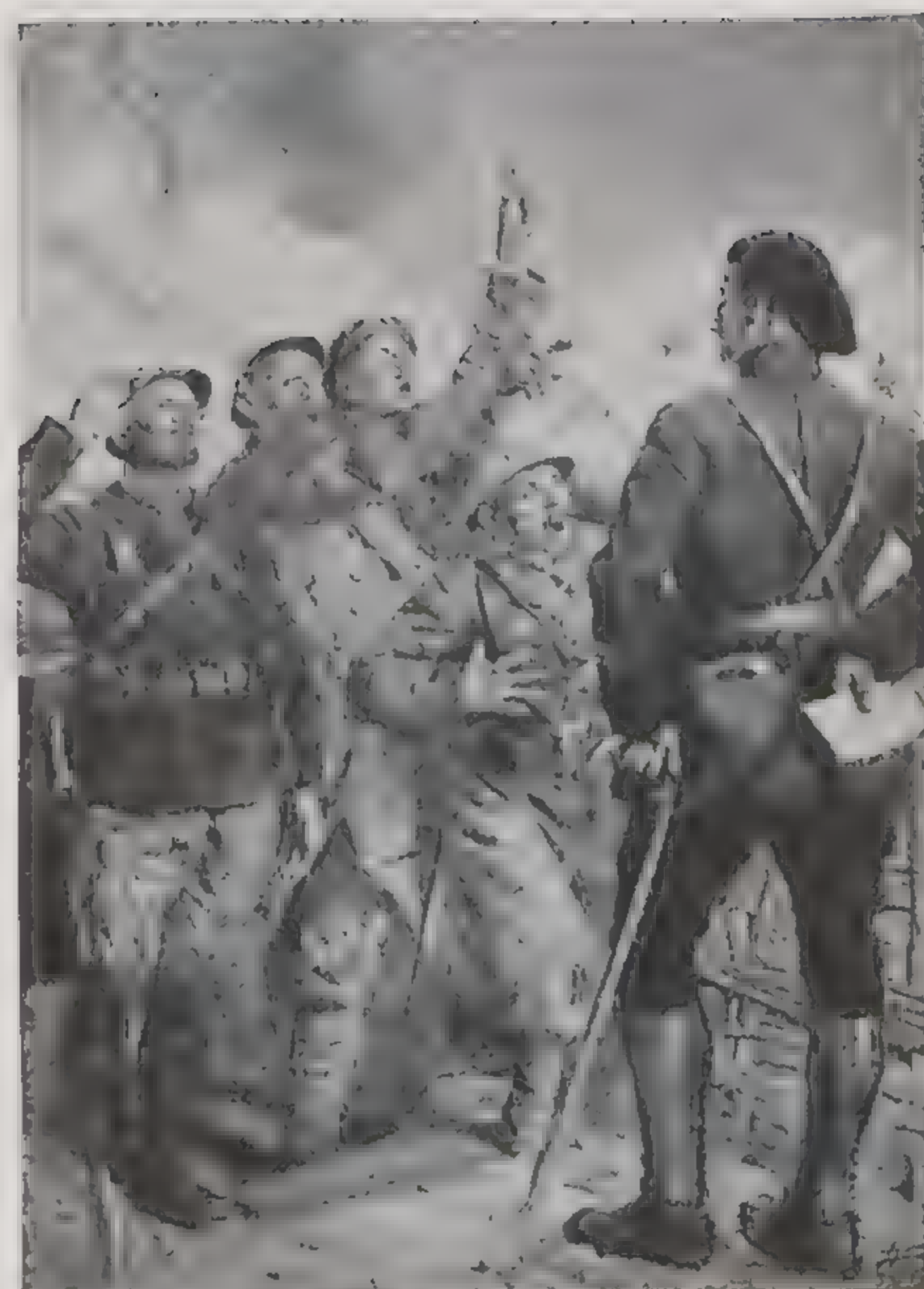


Our English Norfolk suits for boys from 8 to 16 years correctly reproduce the most approved models worn by English school boys, and, as England is the home of the Norfolk suit, we import exclusively for our own productions the identical fabrics from England, Ireland and Scotland, used by the leading tailors of London for suits of this type.

De Pinna representatives every season visit the principal cities of the country. Send your name and address and you will be informed of the next visit to your city or the city where you do your shopping.

*"The Public Schools of England," a booklet describing the school life of an English boy will be sent on request.*

**DE PINNA**  
5th Avenue at 50th Street  
NEW YORK



Peter A. Juley

*The lithograph proved itself an admirable medium for the graphic history of the everyday events of heroism which made up the soldier's life. Notable among the French lithographs was Lucien Jonas's "A Volunteer"*

A

R

T

(Continued from page 55)

This subject of the war in art leads naturally to a matter agitating—not to say, distressing—the minds of many lovers of beauty and of New York,—that of the ill-advised Arch of Triumph, now in the process of provisional erection in Madison Square. It is earnestly to be hoped that this creation of the proposed monument in visible but temporary form will spare New York the permanent infliction of another artistic blunder as distressing as the Monument to "The Maine" or the stone quarry at the Plaza.

#### WANTED—ANTI-ARCH CAMPAIGNERS

The triumphal arch of Rome, with all its connotation of the victory of might, is very far from expressing our feeling as successful defenders of Lib-

erty. The whole idea is foreign to our psychology. And this policy of importing bodily the artistic expression of other times and nations has been proved repeatedly a fallacy.

Moreover, granted that we are to have an arch, this arch is as badly placed as may well be. The arch demands appropriate setting and long perspective. As placed here, it has neither. It does not serve, even figuratively, as an entrance to anything. It can not be seen to advantage from any distance, nor does it serve to frame a striking vista. On the contrary, it blots out our really interesting perspective of the Flatiron building and gives in return only a sense of oppressive mass. The mission lies open to any and all war workers with "occupation gone," to start an anti-arch campaign.

## NEW YORK STOCKS ITS WARDROBE

(Continued from page 47)

many tendril-like antennæ curled out.

Apropos of hats, New York is beginning to see once more the evening head-dresses of pre-war days. This has been one of the most interesting of recent fashion developments. Like most of the more extreme fashions seen about town, these arrangements are usually sponsored by foreign women. For instance, an interesting head-dress of this kind was worn by an Englishwoman who attended the first performance of "Hooray for the Girls," the musical comedy given for the benefit of the American Committee for Devastated France. This head-dress was of black satin edged with a narrow band of black jet, and it fitted the head snugly. A thin black ostrich feather in the form of a question-mark curled high at the front. This was worn with a gown of black and dull gold brocade, and a black lynx fur. A smart Frenchwoman who dined recently at the Ritz wore an evening gown of dull red velvet with a close turban of gold brocade from beneath which her hair cropped out boyishly about the ears. This turban was without ornamentation of any kind. Quite the prettiest of these head-dresses, however, was worn by a slender brown-haired young American woman; it consisted of bands of black chenille which first bound her forehead

and then crossed over her head in a very open lattice.

"Hooray for the Girls," which ran for a week on the roof of the Forty-fourth Street Theatre, was cast almost entirely with members of the Junior League. Photographs of some of the performers are shown on page 48 of this issue. One of the most interesting features of the entertainment was a solo dance by Miss Beatrice Byrne, the younger sister of Miss Sheila Byrne, one of the loveliest débutantes of the season, and of Miss Helen Byrne who has been doing war work in Europe and who has been married, very recently, to Lieutenant Hamilton Fish Armstrong, U. S. A. Little Miss Byrne wore a charming dance frock of soft grey chiffon with touches of apricot, turquoise, mauve, and pistache in the binding and under-drapery.

The short coiffure has come to be taken quite as a matter of course. For two or three years several well-known society women have gone about with their hair cropped to various degrees of abbreviation. Of late, however, there has appeared a new version of this short coiffure which is sponsored in its most fascinating form by an interesting Frenchwoman. Her blond hair is cut so close that it is just long enough to form little ringlets.



## Dignified Interiors at the Hampton Shops

THE serene dignity which is characteristic of so much of the work of the seventeenth century English craftsman seems to give to it the savor of masculinity which peculiarly adapts it to the Man's Room of today.

At the Hampton Shops, then, may be found not only the more feminine and graceful efforts of the later French Master-workers which fall into their place in my Lady's Boudoir, but Furniture fitted more especially for the oaken paneled library—the William and Mary knee-hole Desk with its appropriate furnishings, the sturdy Table of dusky oak with its molded apron and shaped brackets or the comfortable Writing Chair with its lofty back of woven cane-work and its scrolled head-rail. Of even greater import are the sympathetic suggestions of Hampton Decorators towards forming a delightful picture of each corner of your room.

### Hampton Shops

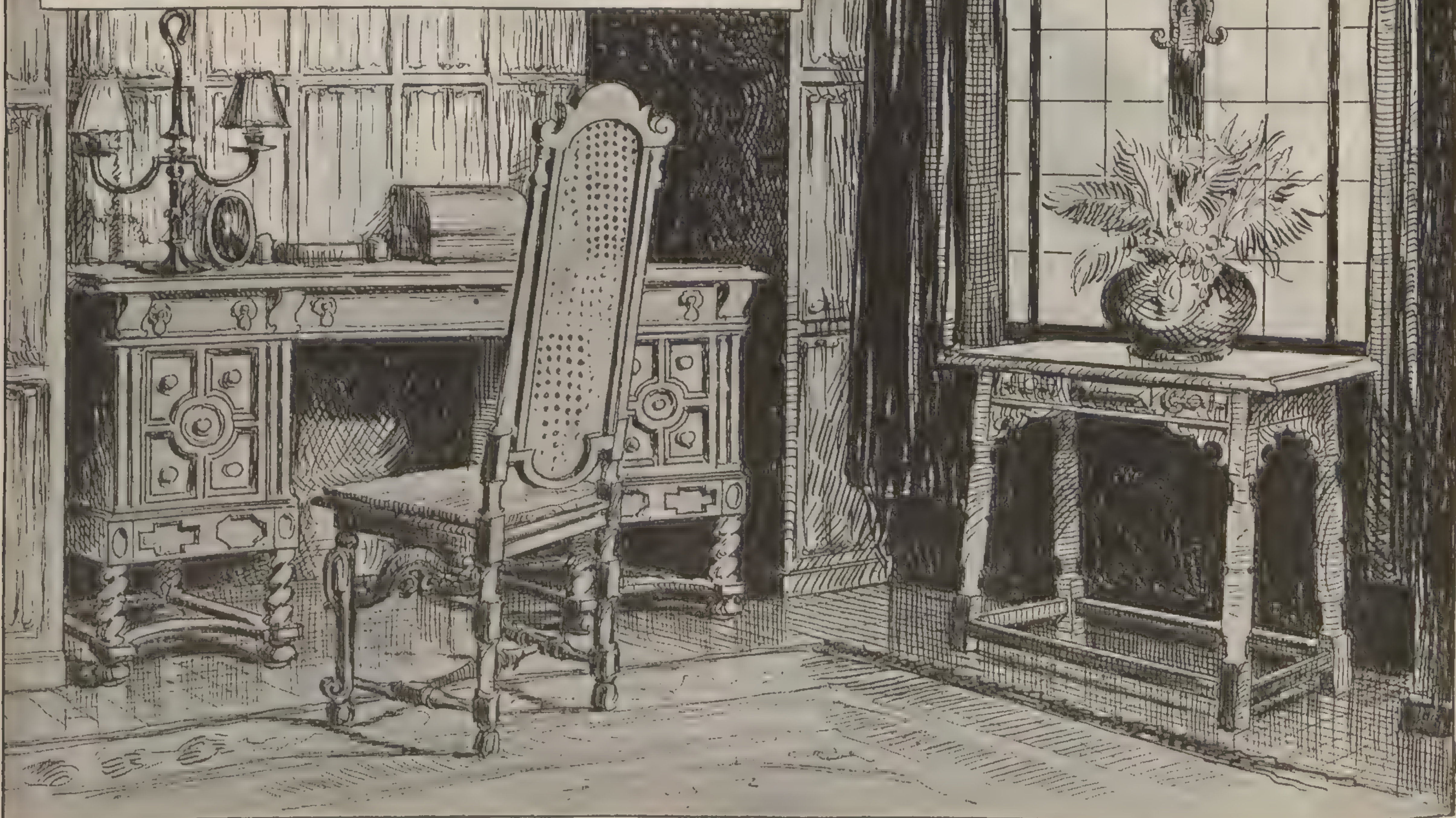
18 East 50th Street  
facing St. Patrick's Cathedral  
New York



Decoration

Antiquities

Furniture





# Cupid HATS



If these hats are not obtainable in your vicinity, write us which design you wish and the name of your milliner, and we will arrange to supply you.

**William Rosenblum & Co.**  
3-5-7 East 37<sup>th</sup> St.  
NEW YORK CITY

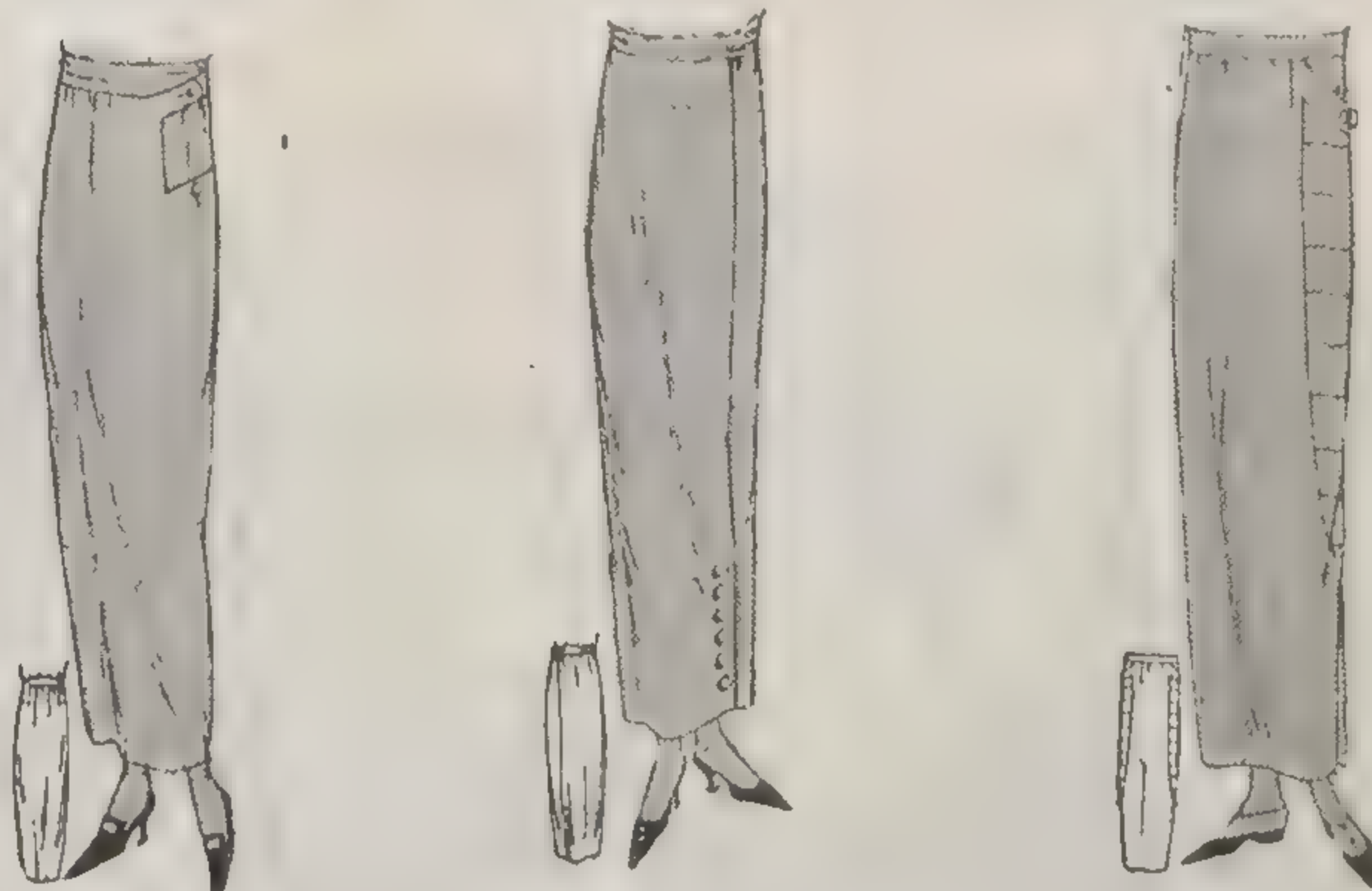


Blouse No. C4371. This dainty slip-on blouse, which may be trimmed with hand-smocking, is made from  $1\frac{3}{4}$  yards of 40-inch material

THESE ATTRACTIVE NEW SKIRTS ARE SMARTLY  
CORRECT AS TO SILHOUETTE, LINE, AND LENGTH



Skirt No. C4505. Two pieces, seamed at the side, give the correct silhouette. Skirt No. C4595. This skirt is smartly slender and opens at the side front or back. Skirt No. C4593. The belt is cut in one piece with the back and front sections



Skirt No. C4608. Interesting features of this skirt are the belt and pockets. Skirt No. C4591. A two-piece skirt, opening at the side front, measures  $1\frac{1}{2}$  yards at the hem. Skirt No. C4588. The belt, set-in panels, and slash are all unusual



Skirt No. C4586. This distinctive one-piece skirt opens at the centre back. Skirt No. C4606. Two widths of 27-inch material will make this smart skirt. Skirt No. C4602. Height and slimness are gained from this skirt cut in but two pieces





Style 431—Serge dress, black Grecian design embroidery on square neck, wide belt and sleeves. Darts on front of waist, finished with arrows. Tailored pockets, bone buttons on sides of skirt. Comes in Navy, Black, Brown and Tan. Misses and Junior sizes only. **\$21.50**

Style 438—Tricotine dress trimmed with rows of black silk braid, novel belt with fine tucks between folds of cloth, two pockets trimmed with buttons and braid. Navy, Beige, Taupe, Brown, Black, Mouse. Misses and Junior sizes only. **\$29.50**

Style 434—Serge dress, black floss embroidery on front of dress, neck and bottom of sleeve. Black satin belt finished with bow in back. Comes in Navy, Black, Brown and Tan. Misses and Junior sizes only. **\$21.50**

## YOUTHFUL STYLES of CHARMING ORIGINALITY

For the youthful woman and the miss of good taste and style discernment, Co-Ed dresses are a revelation in delightful daintiness and simplicity. Brimful of originality, of youth, of distinction, they are practical, serviceable and so modestly priced that they are irresistible values.

Made in finest Serges, in *Satin Française* and in Silks and Georgette

"Co-Ed" Dresses retail from \$18.50 to \$55 for the Miss and Junior

Sold in the largest shops. If your dealer doesn't have them send check or money order and your dealer's name. Ask for Style Album "V" and we will see that you are supplied

**CO-ED DRESSMAKERS**  
14 E. 32nd STREET, NEW YORK



## S O C I E T Y

## Deaths

## NEW YORK

**Livingston.**—On December 8, Maria Whitney Livingston, widow of Robert Cambridge Livingston.

**Satterlee.**—On December 4, at Clermont Ferrand, France, Captain Edward Lansing Satterlee.

**Beddall.**—On December 8, at Larchmont Manor, Edward Fitch Beddall.

**Harriman.**—On December 10, at Newport, Rhode Island, Charles McLane Harriman, son of Mr. and Mrs. Joseph Harriman.

**Meredith.**—On December 9, at Kingslyn, Massingham, England, William Morris Meredith, son of the late William Meredith and Caroline Green Meredith.

**Doremus.**—On December 13, Cornelius Doremus.

**Brevoort.**—On December 15, James Renwick Brevoort, son of the late Elias and Mary Brevoort.

**Beach.**—On December 16, Frederick Ogden Beach.

**Bruce-Brown.**—On December 21, William Bruce-Brown.

**Peabody.**—On December 20, Griswold Haven Peabody.

**Hadden.**—On December 21, Kenneth Hadden.

**Rhineland.**—On December 12, at Rouen, from wounds received in action, T. J. Oakley Rhineland, second, son of Philip Rhineland.

## PHILADELPHIA

**Brown.**—On December 21, at Daytona, Florida, Alexander P. Brown.

**Cadwalader.**—On December 9, Richard McCall Cadwalader, son of Thomas and Maria Gouverneur Cadwalader.

**Biddle.**—On December 8, Emma Biddle, widow of the late Colonel Charles J. Biddle.

## BALTIMORE

**Murray.**—On December 8, Nicholas Murray.

## CARY, NORTH CAROLINA

**Page.**—On December 21, at Pinehurst, North Carolina, Walter Hines Page, former Ambassador to the Court of St. James.

## Engagements

## NEW YORK

**McKim-Symington.**—Miss Cecily A. McKim, daughter of Mr. William J. A. McKim, to Lieutenant James Mansfield Symington, U. S. A., son of Mr. Albert Symington.

**French-Bird.**—Miss Clarice M. French, daughter of Mrs. S. Barton French, to Major Bird, R. A. F.

**Post-Belloni.**—Miss Harriette A. Post, daughter of Mr. George B. Post, to Lieutenant Leopoldo Belloni, Flying Corps of the Italian Army.

**Byrne-Armstrong.**—Miss Helen Byrne, daughter of Mr. James Byrne, to Lieutenant Hamilton Fish Armstrong, U. S. A., son of Mrs. D. Maitland Armstrong.

## BOSTON

**Whittier-Fraser.**—Miss Catherine Whittier, daughter of Mr. Charles W. Whittier, to Lieutenant John Fraser, R. N., son of Major John W. Fraser, of Leckmelm, Ullapool, Scotland.

## PHILADELPHIA

**Taylor-Hardwick.**—Miss Anita M. Taylor, daughter of Mr. Roland L. Taylor, to Lieutenant Gordon A. Hardwick, U. S. N. R. F.

## Weddings

## NEW YORK

**Chew-Evans.**—On December 21, Mr. Samuel C. Chew, junior, of Baltimore, and Miss Lucy Evans, daughter of Mr. Rudolph Evans.

**Dustin-Archbold.**—On December 12, at the Church of the Incarnation, Judge Charles W. Dustin, of Dayton, Ohio, and Mrs. John D. Archbold, widow of the late John D. Archbold.

**Ornstein-Mallet-Prevost.**—On December 13, Mr. Leo Ornstein and Miss Pauline C. Mallet-Prevost.

**Van Vechten-Strong.**—On December 28, in Christ Church, at Short Hills, New Jersey, Lieutenant Schuyler Van Vechten, U. S. A., and Miss Charlotte Remsen Strong, daughter of Mr. James Remsen Strong.

**Jones-Norman.**—On January 15, in St. Mary's Church, Portsmouth, New Hampshire, Ensign Dan W. Jones, U. S. N., of St. Louis, and Miss Barbara Norman, daughter of Mrs. Bradford Norman.

**Hewitt-Brugiere.**—On December 21, in the Third Presbyterian Church, at Paterson, New Jersey, Mr. Peter Cooper Hewitt and Mrs. Pedar Brugiere.

## BOSTON

**Edwards-Moch.**—On November 30, at Le Havre, France, Lieutenant John Winthrop Edwards, son of Mrs. John Couper Edwards, and Miss Marcelle Moch, daughter of Mr. Ernest Moch, Consul for Paraguay at Le Havre.

**Redmond-Register.**—On December 18, Lieutenant Geraldyn Livingston Redmond, Aviation Corps, U. S. N., and Miss Katherine E. Register, daughter of Mr. Albert L. Register.

## PHILADELPHIA

**du Pont-Austin.**—On January 1, Mr. William du Pont and Miss Jean Liseter Austin.

**Fearing-Porter.**—On December 27, in St. Peter's Church, Mr. Frederick C. Fearing and Miss Elizabeth Rush Porter, daughter of Mrs. John Biddle Porter.

**Billings-Packard.**—On December 31, Dr. Arthur E. Billings and Miss Mary Farum Packard.

**Fox-Klapp.**—On January 15, in Holy Trinity Church, Mr. Holstein de Haven Fox and Miss Elise Lewis Klapp, daughter of Dr. Wilbur Paddock Klapp.

**Robertson-Tower.**—On December 21, in Holy Trinity Church, Major William Abbott Robertson, U. S. A., and Miss Helen Susan Tower, daughter of Mr. Charlemagne Tower.

## QUEBEC

**Taylor-Howe.**—On December 7, at Westmount, Province of Quebec, Canada, Lieutenant James R. Keene Taylor and Miss Kathleen Howe, daughter of Mr. Ralph E. Howe.

## SAN FRANCISCO

**Hunter-Duncan.**—On November 16, in the Stanford Memorial Church, Leland Stanford University, California, Ensign Kenneth Hume Hunter, U. S. N. R. F. C., and Miss Flora MacRae Duncan.

## WASHINGTON

**Wilkinson-Harlow.**—On December 17, in St. John's Church, Lieutenant Commander Theodore S. Wilkinson, second, U. S. N., and Miss Catherine D. Harlow, daughter of Mr. Richard A. Harlow.

# Blackshire

The Perfect  
BLACK APPAREL  
Dresses & Blouses

"PERSONALITY" finds its best interpretation in black, and black as interpreted by *Blackshire*, enjoys a vogue of its own.

*Blackshire* apparel—both gowns and blouses—embodies those little touches of smartness, and skilfully drawn lines, so sought by women of discrimination.

Send for your copy of the *Blackshire* "Style Story" for Spring; please mention the name of your favorite shop.

Georgette blouse bewitchingly trimmed with insertions and frills of black net. Tiny buttons on cuffs, georgette covered.

Ravishing dinner gown of "Fille Francaise." Tulle has been draped over the "Fille Francaise" for the back, dipping into very original sleeves with double cuffs. Vest is bound with folds of tulle. Girdle ends in soft, crushed bow at back.

THE HOUSE OF BLACK  
112-114-116 Madison Ave., N.Y. City  
Wholesale Only





# Standware

## JERSEY CLOTH

*A rich-texture knitted fabric for town or country, with the tang of keen, clean Outdoors.*

*The Premier Stylists of Europe and America bestow upon it their gracious sponsorship for the Dresses, Coats, Suits and Skirts of the Gentlewoman.*

*On view at all fashionable Department Stores and Apparel Shops. The genuine is labeled "Standware", because it Stands Wear.*

♦♦♦

**RUDOLPH SCHREIBER.**

*1140 Broadway  
New York*





# The NESTLÉ

## Permanent Hair Wave

WHETHER a dress is made to fit you and improve your appearance does not in the least depend upon the machine wherewith it has been sewn. It depends upon the cutter. Of course, we know that. Whether a permanent hair-wave depends upon the "machine" or upon the process is not so clear to most of us. Yet this is in permanent waving even more the case than in tailoring. In permanent waving the cutter which decides your quality of hair is the process.

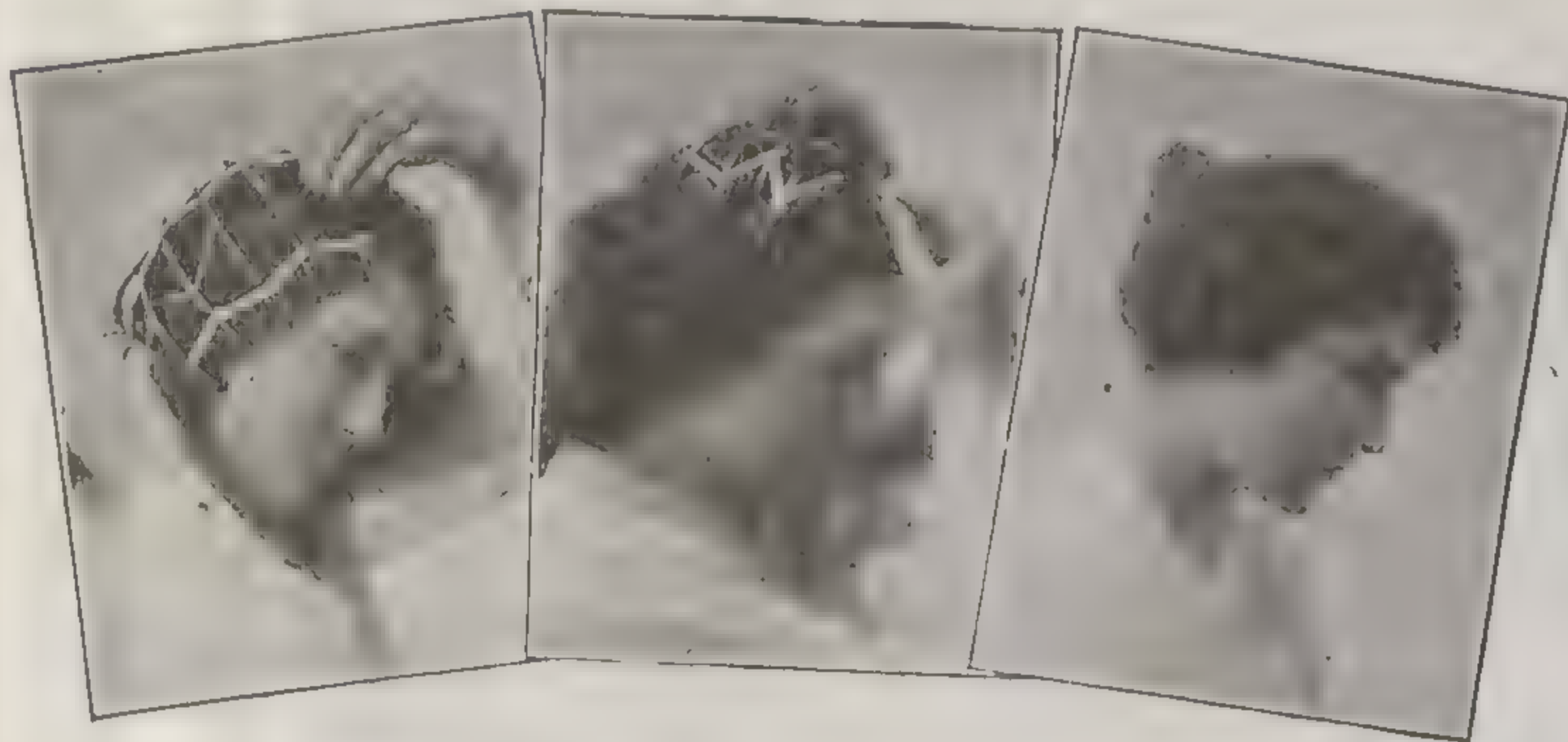
### The Nestlé Patent Tube Serial

for  
Nestlé Permanent Hair Waving  
657 FIFTH AVE. NEW YORK  
Patent No. 1186533

OUT of over 1100 permanent wavers in the U. S. A. only ten per cent have the best—the Nestlé process. But this ten per cent hold up the reputation of this work. The Nestlé-process costs more to acquire than the cheaper imitations, and the people acquiring it are selected. The process used costs slightly more than the imitations, but it leaves the hair glossy, soft and elastic.

NO hairdresser who uses paste, flannel or pads containing a chemical which is tightly pressed on the hair, has the Nestlé patented process. All these substitutes should positively be refused. We illustrate here the Nestlé-patent tube. These are given with our home-outfits and are used at our own establishment, and are used by every genuine Nestlé-waver. They generate steam which has to pass through filtering paper (inside) before it reaches the hair. We guarantee that this steam can no more affect your hair than it would the finest lace no matter how often such hair is subjected to it. We, as the original Inventors of permanent waving, advise you to have the fullest confidence, but always see that you get the Nestlé process.

1918 has been the most prosperous year for Nestlé-wavers in the U. S. and our own establishment has doubled the attendance of previous years.



### The Nestol Comb

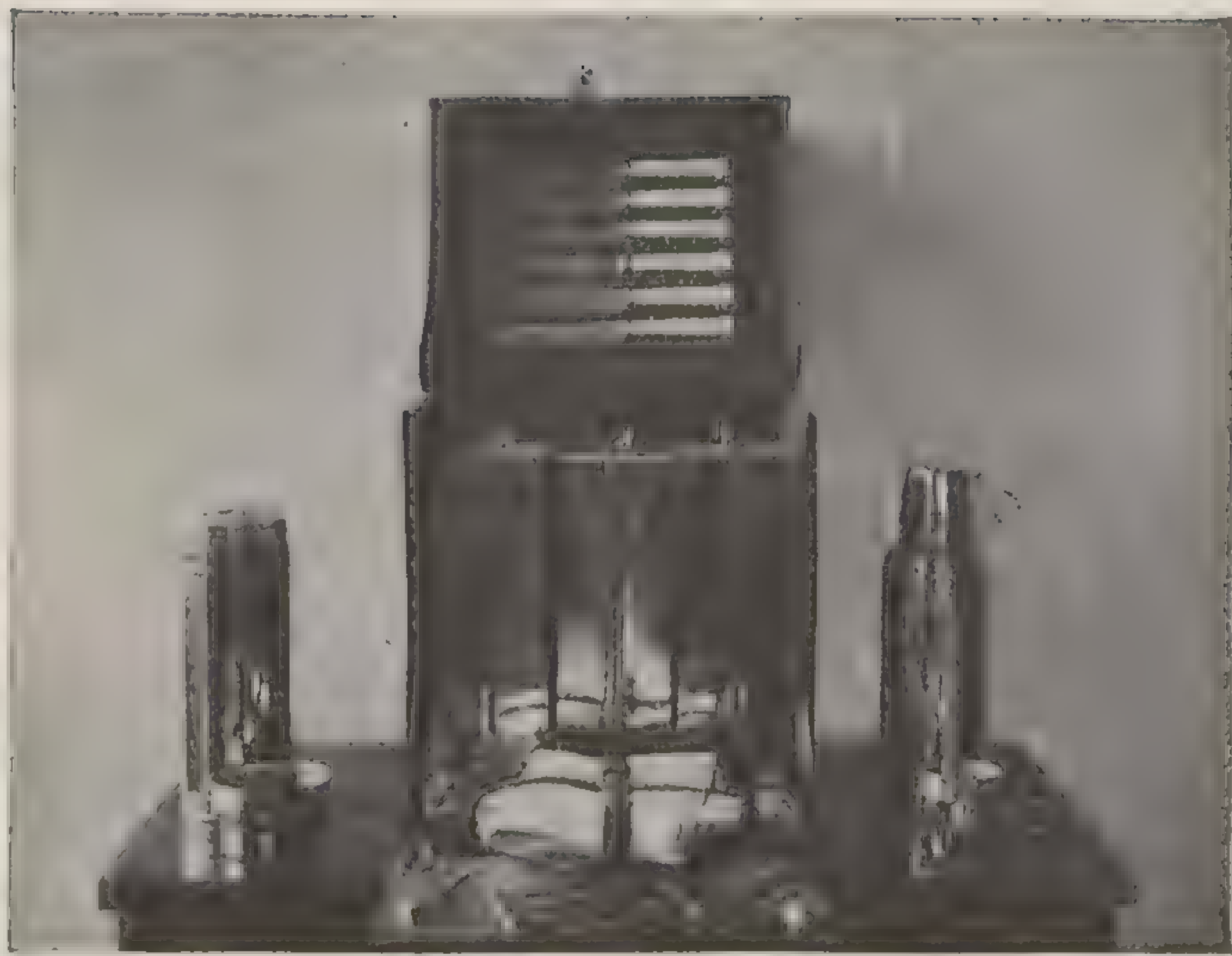
This interesting Nestlé-invention, is highly appreciated by the public. It gives the so-called "water-wave" to hair, which has been permanently waved, or is naturally curly. We finish every head with this instrument with beautiful effect. Useful in every family.

Price \$2.00 and \$2.50 (4 and 5 in. sizes.)

Interesting illustrated booklet on all these subjects free.

**C. NESTLÉ CO.,** 657 and 659 FIFTH AVENUE  
Corner 52nd Street, NEW YORK

Original Inventors of Permanent Waving Telephone Plaza 6541



This compact case of heavy patent leather contains three sandwich boxes, a one-quart thermos food jar, two one-quart thermos bottles, and service for six. It measures 11½ inches wide and 12 inches deep; \$48. Without thermos bottles and jar; \$36

## MOTOR NOTES

THERE are at present two matters of special interest before the motoring public. The first is the fact that, after all, New York is to have Automobile Shows this year. These shows, at which both passenger and commercial motor cars will be exhibited, are to be held by the dealers of this city, instead of, as heretofore, by the national association of manufacturers, known as the Automobile Chamber of Commerce. The second matter in which those concerned with the future of automobiling in this country are vitally interested, is the prospect of an influx of foreign cars in the American market, at prices far below the customary rates for imported automobiles.

The expansion and high degree of organization which has been forced upon manufacturers in Europe by the needs of the war, has left them, now that fighting has ceased, in a position of unusual strength to enter the field of commercial manufacture. There are already definite prospects that several of the larger manufacturers plan to take advantage of this situation and to produce automobiles for the American market—motor cars which will combine that excellence of careful manufacture and special material for which French and British vehicles have long been noted, with a reasonable price, made possible by the improvement of factory methods abroad and the much lower wage scale which prevails in Europe. It is confidently expected that, by the spring of 1919, Renault, Fiat, and Vickers will announce small models in this country which will compete in price with moderately priced American cars. If, as there is every reason to expect, these smaller models show the same excellence in design and workmanship which larger cars bearing these marks have shown in the past, they should meet with a very enthusiastic welcome.

### TO INSURE WARM HANDS

For cold weather driving, the experienced motorist first makes sure that his hands will be warm. With warm hands the rest of the body is apt to be reasonably comfortable. Nothing is more calculated, however, to chill the fingers than driving. An interesting device has now been perfected to overcome this difficulty. This consists of two leather-covered grips, one for each hand, which lace on the steering wheel of the car. These pads are heated by electricity by means of current drawn from the storage battery. They are

so designed that, after reaching a certain degree of heat, they get no hotter, even if the switch is left on. They thus insure warm hands and comfortable driving, even in the most severe temperature. The price of this device, with attachments, is \$7.50.

Another interesting new device for use in cold weather is a small heater which can be hung at any point under the hood of the car while the latter is in the garage. This heater, made by the Metal Specialties Manufacturing Company, takes its current from any ordinary electric light socket. It consists of two small coils with a hook at one end so that it can be attached to fan, intake manifold, or any other part of the motor desired, and a handle at the other end, so that it can be moved from place to place while still hot. A heater of this character should do much to prevent freezing and the difficult starting so common in winter.

### SAVE THE STORAGE BATTERY

One of the difficulties which confront the cold weather motorist is that of maintaining the electric storage battery at its highest efficiency. One way to accomplish this end is to put as little strain upon the battery as possible. The slowness of starting and the frequent use of the self-starter in winter, necessarily put a great strain on the battery and use a greater amount of current than is ordinarily required. It is, therefore, well to take every precaution to conserve battery power. One way in which current is used wastefully is by the burning of lamps, required by law, when the car is standing at the curb at night. Frequently a dim head-light and the tail light must burn for three or four hours while the car is not in motion, thus helping to run down the battery. An ingenious device to do away with this trouble is now obtainable. This is a lamp which throws out light to the rear and is mounted on the running board. As a parking lamp, it saves the current ordinarily consumed by three sets of lights, front, dash, and tail lights. It illuminates the whole side of the car and protects it from inadvertent collisions. This lamp, which sells for \$7, has a double purpose, as it is a rear mirror by day. The mirror fits over the lens of the lamp and provides the necessary mirrorscope required by the laws of several states. When the lamp is wanted, it is merely necessary to swing down the hinged mirror, which automatically lights the lamp.





Pelgram & Meyer  
*Satin Française*

"The Fabric for Every Occasion"

**I**N the light shades, this beautiful, soft, lustrous, fabric is ideally adapted for smart spring and summer frocks, evening gowns, sport skirts.

Write for our interesting booklet of suggested styles giving name of largest store near you

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395 FOURTH AVENUE, N. Y.

THIS SHIELD IS A QUALITY MARK

*Bidding*  
PARIS 5TH AVE. AT 46TH ST. NEW YORK

*Fashions  
that anticipate  
the New Note  
for Spring  
Embracing new Models  
just received from Paris  
suitable for all occasions*

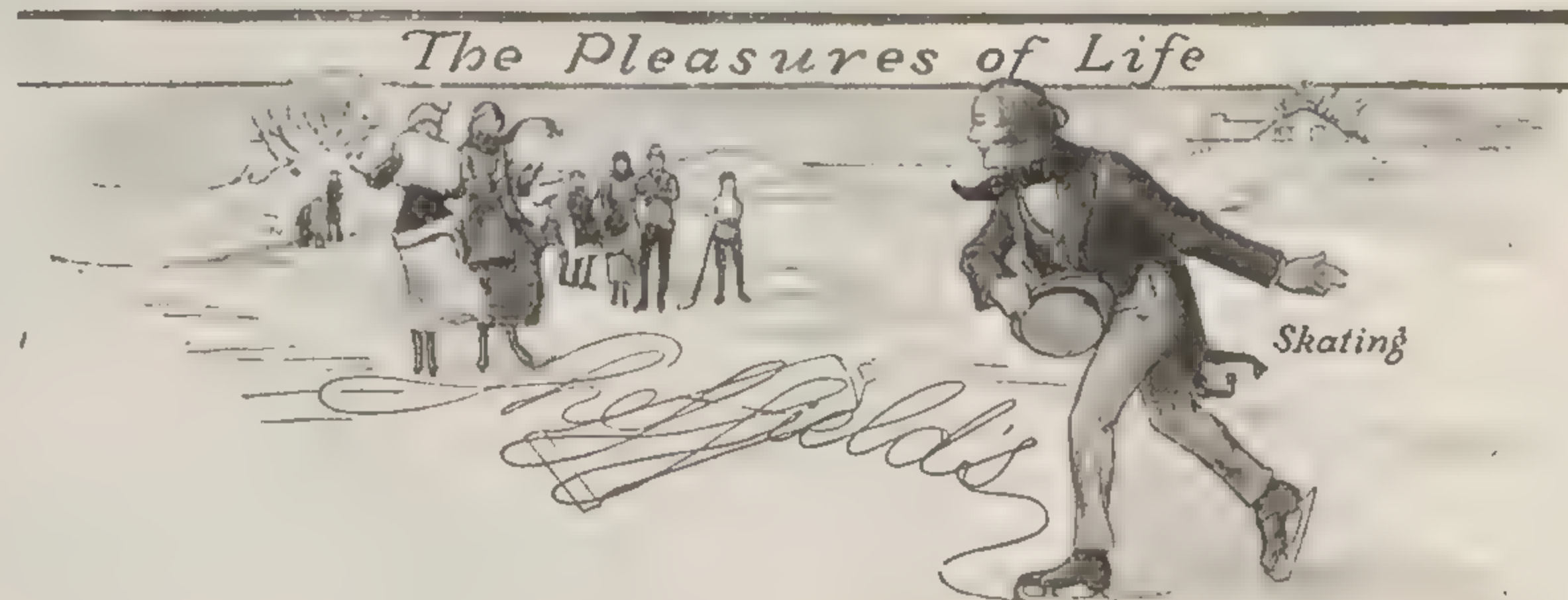
TAILLEURS — DAY WRAPS — GOWNS  
HATS AND NEW FASHIONS IN  
— SPRING FURS —

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NEW YORK  
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CINCINNATI  
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Importers — Originals



**C**LEAN, white, sound teeth always excite comment and admiration.

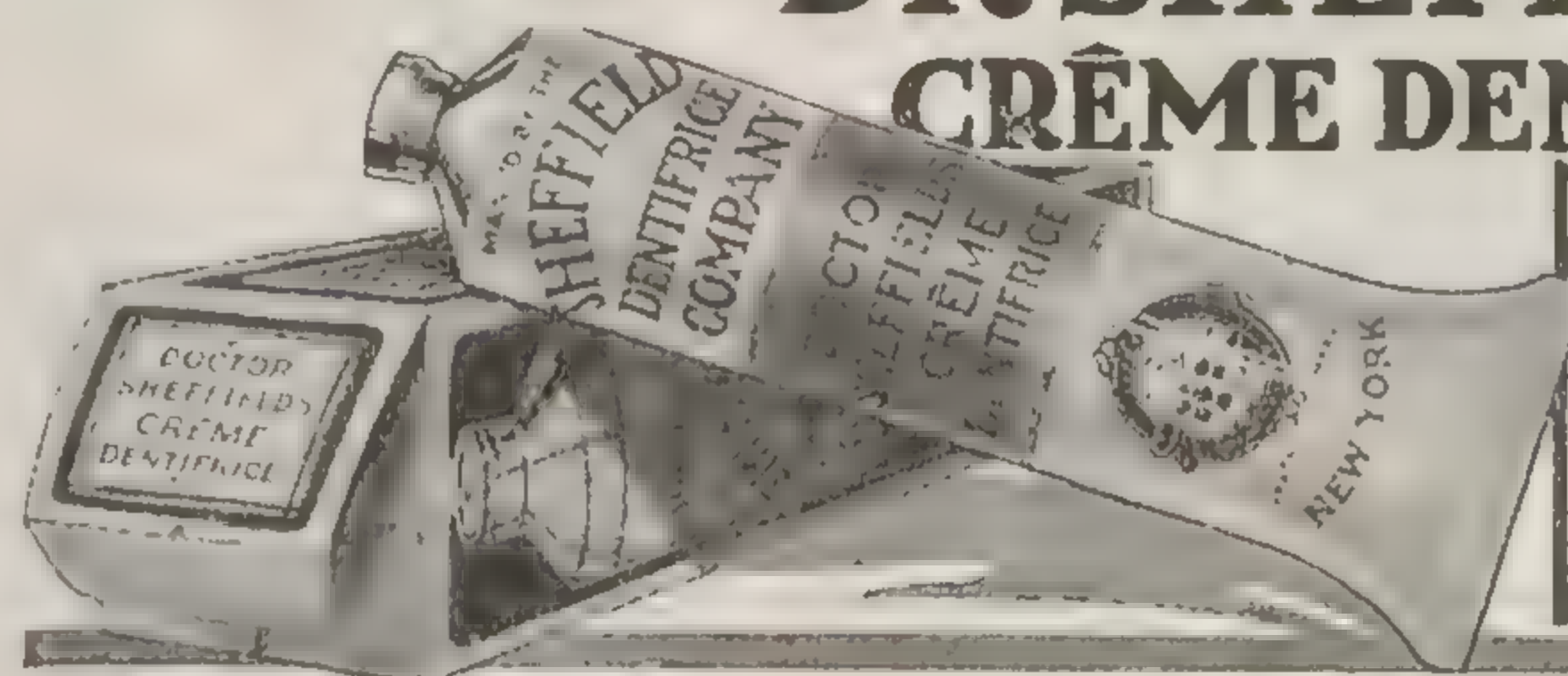
But it is a greater pleasure to have them than to look at them. The price—cleansing thoroughly twice daily with a dentifrice that removes the food deposits and polishes and whitens the teeth—is trivial compared to the reward.

Users of Dr. Sheffield's Crème Dentifrice enjoy that sense of security which results from using a dentifrice perfected by the oldest tooth paste manufacturers in America, a tooth paste that gives assurance and a feeling of dependability because of its efficiency, and purity.

Formulated in accordance with the latest accepted theories of dental science, Dr. Sheffield's Crème Dentifrice is all that a tooth paste should be. 25c for a large tube represents ALL the value that a tooth paste can have. Get a tube from your druggist today.

ESTABLISHED  
1850

**DR. SHEFFIELD'S  
CRÈME DENTIFRICE**



Send 10c in stamps for a medium-size tube, or 25c for full size. Note how pleasantly and thoroughly this exquisite dentifrice does its work. Sheffield Dentifrice Company, 421 Canal Street, New York City.



# McCutcheon's New Dress Cottons for Spring, 1919

**O**UR showing of Dress Cottons for Spring, 1919, embraces the newest textiles, designs and color combinations from France, Switzerland, Great Britain and our own country.

We would call especial attention to a fabric entirely new to this country, "ENGLISH PRINTS," made for and sold exclusively in the United States by James McCutcheon & Co. It is ideal for dresses for children, misses and grown ups. There are hundreds of quaint printed designs, in small and conventional effects, on white or tinted backgrounds. 32 inches wide. 95c yard.

## PRINTED DIMITIES.

Complete assortment, plain colors, stripes, checks, dots and floral designs. 28 inches wide. 35c and 60c yard.

## HANDKERCHIEF LINEN.

All the plain colors and a generous assortment of novel printed designs. Plain colors, \$1.25 yard; printed \$1.00 yard.

## GINGHAMS.

For the coming season we have prepared a very interesting collection of this most fashionable fabric, every plain color and an almost endless variety of the popular checks, plaids and stripes, featuring such famous brands as "David and John Anderson," "Glen Roy" and "Lorraine." 55c to \$1.35 yard.

**ORGANDIES** will be very much in vogue this season and our stock is replete with the newest shades, printed checks, dots, stripes and foulard effects, coming direct to us from Switzerland and France. \$1.25 to 2.50 yard.

**VOILES** (plain colors), two qualities, with a complete color range in each; fine chiffon finish, 50c and \$1.00 yard.



Reg. Trade Mark

## CREPE DE CHINE.

A charming fabric (silk mixture) in a host of new French designs, such as foulards, spots, scrolls, floral and conventional. Considered one of the season's smart fabrics. 95c yard.

## PRINTED VOILES.

Foreign and American makes; thousands of pretty designs on dark or light backgrounds. 45c to \$2.50 yard.

## WOVEN VOILES AND TIS-

**SUES** in pleasing color combinations—checks, stripes, plaids and embroidered effects. 75c to \$1.50 yard.

## ENGLISH OPEN CHECK

**VOILE** in White and plain colors; a very fine fabric with open lace effect. \$1.75 yard.

## DOTTED SWISS,

one of the season's most popular fabrics (made in Switzerland); comes in White grounds with colored dots or colored grounds with White or contrasting dots. \$1.95 yard.

## FRENCH CREPE.

A heavy quality crepe composed of Silk and Cotton in White and all the leading shades; very smart for dresses, negligees, smocks, etc. \$1.95 yard.

Samples mailed on request

**James McCutcheon & Co.**  
Fifth Avenue, 34th and 33d Sts., N. Y.

# FOR THE HOSTESS

(Continued from page 57)

rice that had been boiled in salted water in a separate dish.

## SALLY LUNN

In the making of hot breads, of feathery biscuits that melted in the mouth, crumbly corn bread, hot and dripping with melted butter, muffins golden brown and light as wafers, the cooks of the old South have never been excelled, and each one had her own distinct manner of making them. Here is a recipe for making Sally Lunn's with yeast. Half a yeast cake is dissolved in a little warm water and added to a dough made with a quarter of a pound of butter cut up and melted in a little warm milk, a pound of flour, half a teaspoonful of salt, and two eggs well beaten. When ready, the dough is poured into a buttered mould and set near the fire to rise. When it is light and has risen to the top of the mould, it is baked in a moderate oven.

## MUFF BREAD

A delicious hot bread that may be made on short notice and that depends for its success on the quality of the beating that the batter is given, is made with a pint of warm milk in which a tablespoonful of butter is dissolved. Into this liquid six tablespoonfuls of flour are mixed with great care to avoid lumping. The beaten yolks of four eggs and a teaspoonful of salt are then added, and last of all the whites of the eggs, whipped stiff. The whole is beaten in together so that the batter is light and airy, and it is then baked fifteen or twenty minutes in pie plates which are filled one-third full.

## POTATO PONE

From South Carolina comes a recipe for hot pone made with a quart of grated sweet potatoes to which are added a pint of molasses, ten ounces of brown sugar, three quarters of a pound of butter, three eggs beaten light, ginger to taste, a little salt, an even teaspoonful of soda, and water enough to make a soft batter. This is baked about three-quarters of an hour in a slow oven in pans about three inches deep.

## SOUR MILK BATTER BREAD

Batter bread has always been a favourite, and a delicious recipe for Virginia batter bread is made with milk so sour that it has reached the clabber or thick lumpy state. Into a half pint of this clabber is beaten a half pint of cornmeal that has been scalded and cooled. A tablespoonful of melted butter, a tablespoonful of flour, and a teaspoonful of salt are then added. When these are well mixed, another half pint of clabber is added, and the whole is beaten together. After this, a half teaspoonful of soda dissolved in a half cup of clabber is mixed with the batter, and the mixture is poured into a well-buttered pudding-dish and baked for half an hour in a quick oven.

## SALT RISING BREAD

Sour milk is often the secret of successful hot breads, and in this old recipe for the salt rising bread that was the pride of one famous old Kentucky mammy, the milk is deliberately soured. A cup of it is scalded, and a pinch of salt and enough corn-meal to make a batter are added. The mixture is then left in a warm place over night to sour. In the morning a pint of warm milk and enough flour to make a batter are added, and this is then set in a warm place for about two hours,

in which time it will have risen sufficiently. It should be baked in a slow oven for about forty or fifty minutes.

## INDIAN MEAL GRIDDLE CAKES

Whoever has known the real old southern griddle cakes, hot and crisp, spread thick with melting butter and maple syrup, can never forget them. Corn-meal cakes, in particular, when made correctly, are a delight. To make them, a quart of boiling milk in which a half cup of butter has been dissolved, is poured over two cups of Indian or corn-meal mixed with a teaspoonful of salt. When cool, four well-beaten eggs and five even tablespoonfuls of sifted flour are added. The batter is cooked on a hot griddle, and the cakes are served piping hot with fried sausages.

## LEMON CAKE

From the days when the English nobles reigned over the princely estates in Virginia and the Carolinas, comes this famous recipe for lemon cake. It is made with four cups of flour, a cupful of butter, and two cupfuls of sugar, blended together. To this is added a cup of milk, two teaspoonfuls of baking-powder, seven eggs beaten separately, and the juice and rind of one lemon; the mixture is then baked in layers. The juice of three lemons and the grated rind of one are used in making the filling. To this are added the yolks and whites of three eggs beaten separately, a cup and a half of sugar, and three-quarters of a cup of butter. The mixture is beaten well and stirred over a fire until thick enough to spread over the layers of cake when cold.

## VIRGINIA SPICE CAKE

To make this delicious cake, one and a half cupfuls of butter, creamed and mixed with two cupfuls of sugar, and the yolks and beaten whites of six eggs are used. A pound of sifted flour is added gradually, then two or three grated nutmegs, two tablespoonfuls of cinnamon, a heaping tablespoonful of ground ginger, a half cup of brandy or sherry, a cup of sour milk or cream, and, last of all, a teaspoonful of soda dissolved in vinegar. After it has risen, it is baked quickly in moulds. It should be eaten while fresh.

## ALABAMA CORN-STARCH CAKE

No one knew better than the southern mammy the soft velvety finish added to a cake by corn-starch properly handled. A half pound of corn-starch and a half pound of flour are sifted together into a batter made by creaming three-quarters of a pound of butter with a pound of sugar till very light and stirring in ten eggs, one at a time, and a teaspoonful of cream of tartar dissolved in a little water. When mixed, a half teaspoonful of soda is stirred into the batter, and almond extract is used for flavouring. This mixture is baked in flat biscuit pans and when cool is cut into squares and iced.

## PRALINES CREOLE

Every girl brought up in the southern Mississippi valley knows how to make pralines, although these delightful crumbly sweets seem practically unknown beyond that section. The secret of making them is very simple. Four cups of sugar and a cup of water are boiled until the syrup spins a fairly thick thread. It is then poured boiling hot over a platter or flat buttered dish of chopped pecans and stirred until cool. Sometimes a drop of vanilla is

(Continued on page 90)





Jonteel

WILL NOT GROW HAIR ON THE FACE

YOU'LL like this new kind of cream. It isn't sticky—it isn't greasy—but so smooth and creamy that it fairly *melts* into your skin, to soften, heal and beautify. And it provides a *perfect* foundation for powder. You'll like its delicate fragrance—the costly new odor of 26 flowers—the odor that has made Talc Jonteel such a sensation in the world of fashion. You'll like the oddly beautiful jar, an ornament to any dressing table. And, lastly, you'll like the *surprisingly low price*—for seldom do you find an expensive perfume like this in toilet goods of such moderate cost. Try it. Stop at the nearest Rexall Store and carry home a jar of Combination Cream Jonteel today.

The 8000 Rexall Stores

throughout the United States, Canada and Great Britain have been given exclusive sale of Jonteel because they are linked together into a great National service-giving organization. They are found in every town and city that has a modern drug store. (In Canada Jonteel prices slightly higher.)

Combination Cream  
Jonteel 50c

Face Powder Jonteel 50c

Perfumed with the Costly New Odor of 26 Flowers





## The Perfect Hair Remover

**D**E MIRACLE, the original sanitary liquid, is equally efficacious for removing superfluous hair from face, neck, arms, underarms or limbs.

This common-sense method is both logical and practical. It acts quickly and with absolute certainty.

DeMiracle requires no mixing. It is ready for instant use. Therefore, cleanly and most convenient to apply.

*Samples*—We do not supply them, but you can try DeMiracle at our expense. Buy a bottle, use it just once, and if you are not convinced that it is the perfect hair remover return it to us with the DeMiracle guarantee and we will refund your money.

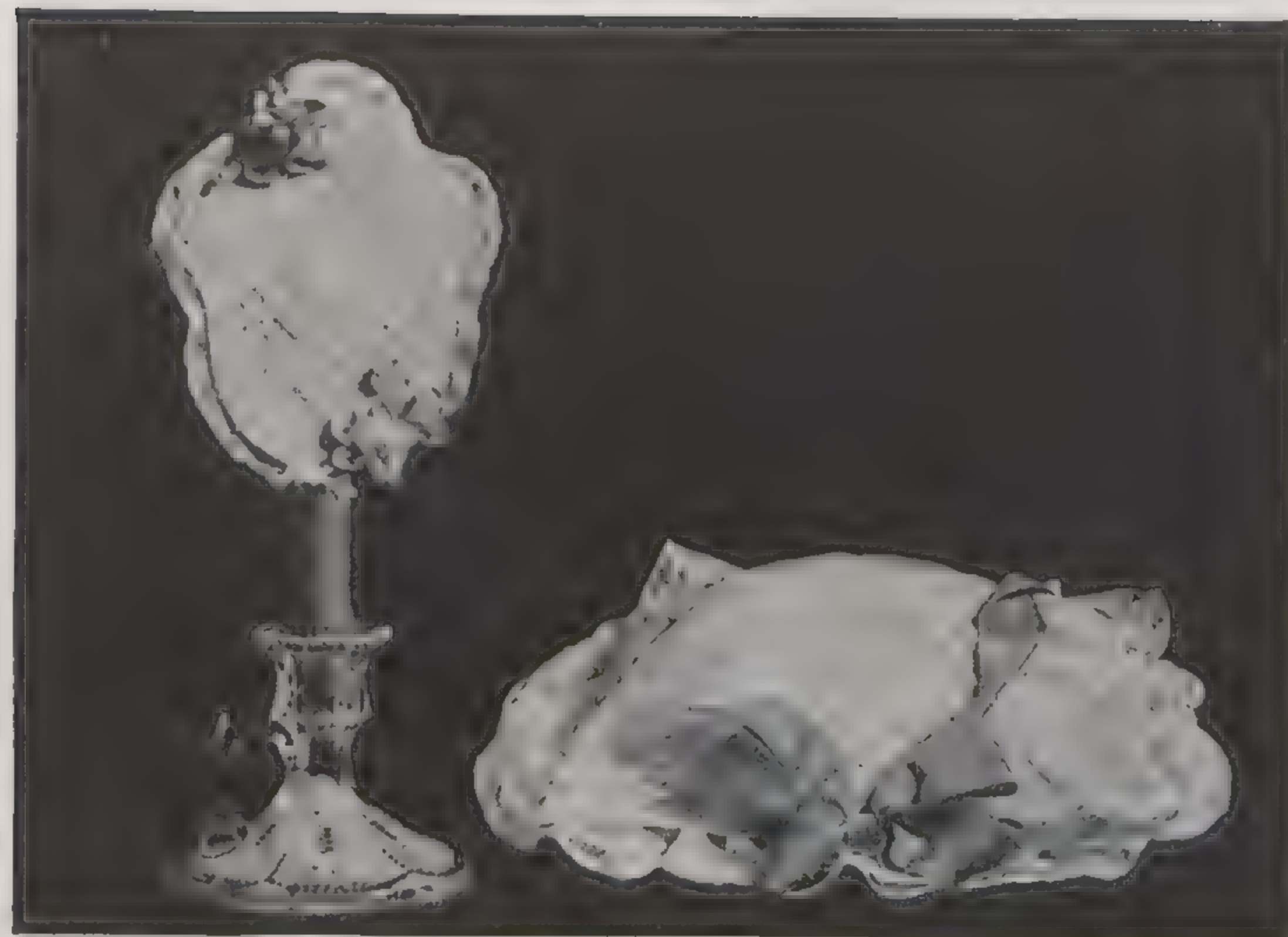
Three sizes: 60c, \$1.00, \$2.00.

At all toilet counters, or direct from us, in plain wrapper, on receipt of price.

# DeMiracle

Dept 21

Park Avenue and 129th Street New York



The glass candlestick is painted pink on the inside to match the delicate shade and pincushion made of rich Valenciennes lace over pink silk and trimmed with pink silk flowers. Candlestick, \$2.50; shade, \$4; pincushion, \$1.4

## ON HER DRESSING-TABLE

**T**HE European mother has a pretty custom of starting a necklace of pearls at the advent of a daughter, adding one or more pearls each birthday, so that by the time the eighteenth anniversary is reached a lovely string is ready. Unfortunately, the American mother seldom thinks of accumulating a dower for her daughter in this way, and when the day arrives for reviewing a possible marriage portion, *pater familias*, unless a millionaire, usually puts his foot down firmly on the amount required to fill linen and silver chests. As to a string of pearls, that is often entirely out of the question.

### A PRETTY CUSTOM

Of late there has come into vogue an extremely pretty custom that sends mothers, grandmothers, and even aunts to their treasure chests to extract odds and ends of lace and embroideries. When pieced together these make very ornamental details for the young girl's room. An extremely dainty boudoir has just been completed for one of the buds of this winter. The cover for the dressing-table, the chaise longue with its soft cushions, and the lamp and candle shades are all softened by covers of old filmy lace in the exquisite tone that only time accomplishes, and are effectively lined with old-rose satin. Such surroundings are very helpful to the young girl in cultivating her taste and love of traditions. In these days, only too often it is considered smart among young people to affect an indifference to the past.

As the little bud sinks into her soft cushions for a siesta before the dance, she leans on a lovely bit of grandmother's first ball gown, or traces the border made from mother's embroidered mull. Charming dreams and romances are woven around these delicate details—and, in addition, this is a lovely way to use up apparently useless odds and ends of lace. There is a shop where these odd bits of lace are fashioned into boudoir accessories.

Beauty specialists lay great stress on the necessity of rest for the young girl who would retain the youth that is beauty. Many a girl has faded long before her time, all because an unwise mother did not insist upon proper rest.

The famous court beauties have usually had governesses, nurses, or maids in their girlhood who arranged their hours of rest and saw that they were adhered to. Plenty of exercise, fresh air, and rest are the essentials for

beauty, to which should be added great cleanliness if one would have a good complexion. This latter admonition comes from a specialist who believes that nine out of ten girls have no idea of how to wash properly and that many a complexion is ruined through a lack of understanding of the proper cleansing of the skin. This authority claims that merely using soap and water results in a superficial cleansing; and that the face and neck should have periodical steam baths or be treated with hot towels, since this procedure opens the pores and permits the removal of their accumulation of dirt. The first step in this cleansing process is to use a soft cream which will soften the clogging material and penetrate each pore. The cream should be applied in a thick coating and massaged with a rotary motion until it is entirely absorbed. A soft cloth is next moistened in warm water and gently but firmly rubbed over the face to remove the excess cream and the loosened matter from the pores. When the skin is thoroughly clean, cold water or ice is applied to close the pores again and to keep the texture soft and fine. The steaming process should be used once a week and should be given before the ice is applied.

### AN EXCELLENT CREAM

The cream to be used is one that will not only cleanse, but nourish the tissues and prevent wrinkles as well. It contains nothing that will cause irritation. The specialist who advocates the above treatment has a series of creams that are particularly soothing, removing blemishes and giving a soft white skin. They can be bought for 85 cents and \$1.50 a jar.

A special soap, made in this same laboratory, costs 75 cents for a box containing three cakes. Talcum powder and face powder, carefully compounded and free from any ingredient that could possibly hurt the skin of a young girl, are also part of the same series.

Another authority has an excellent remedy for the enlarged pores which develop unsightly blackheads. This paste with directions may be bought for 60 cents, \$1.10, and \$2.20 a jar. For undernourished tissues there is a skin food that costs 85 cents a jar.

*Note.*—Readers of *Vogue* inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of issue of *Vogue* where the articles are shown.



*"No Metal to Ruin the Hair"*



**"Aurora"**  
TRADE MARK

**Vice-Versa Hair Waver**

THOSE lovely soft waves you envy may be yours in half an hour with "Aurora" Hair Wavers. Your hair will be so easy to arrange and show such pretty new lights when it's "Aurora" Waved.

Leave the wavers on while you dress, rest, read, or work—in a short time you have a soft, loose wave becoming to every face. For a closer and more lasting wave leave them on for several hours or over night.

"Aurora" wavers require no heat, and there are no hard metal edges to injure the hair—try them today and discover the real beauty of your hair. Two colors, shell and amber.

Send for a sample card of 3 for 25c or buy them at your nearest notion counter

**JOSEPH W. SCHLOSS & CO.**  
160 FIFTH AVE. AT 21ST ST. NEW YORK



*As Ordained*

SMART—CLEVER

**Morning Glory**

THE SILK INCOMPARABLE FOR UNIVERSAL WEAR

*In pretty evening and  
pleasing street shades*

BERFELDEN MILLS  
Silk Manufacturers  
390 Fourth Ave  
New York

*Gowns sent us before February 25th  
will receive special prices*

**Fashion**

*Anticipates  
and Reflects*



*We pray you don't wait un-  
til the last minute when  
everybody is too busy to  
give you the proper atten-  
tion. Send your gowns now  
at our expense. If our  
prices are not entirely sat-  
isfactory gowns will be re-  
turned by express prepaid.*

FASHIONS for SPRING  
will reflect the gayer  
note of celebrating  
peace.

You may consider your last  
season's gowns useless on  
account of this extreme  
change of style, but if you  
will only send them to  
MME. ROSE a revelation  
will await you.

Your gowns will be transformed into  
this Spring's latest models—with no  
trace of their former character and  
surpassing the originals in beauty of  
line and up-to-dateness.

**MME. ROSE, INC.**

*Gowns Reconstructed*

AND MADE TO ORDER

13 West 39th Street

New York City

Telephone, Vanderbilt 2771



**MOSSE**  
**LAYETTES**  
AND BABIES' CLOTHES  
ARE OF CHARMING  
DAINTINESS  
THEY ARE MADE BY  
HAND IN THE BEST  
MATERIALS ONLY

**MOSSE INC.**  
19 WEST 45TH ST. • NEW YORK



## FASHION FORECASTS

(Continued from page 28)

to correspond with the demands of this silhouette. A few elegant Parisians have already adopted the definitely long skirt; they did so, indeed, last autumn, and by late spring we may see it generally adopted in the French capital as well as in America. It is predicted that the French tailleur will also grow longer, although it will still remain a short dress.

For more elaborate tailleurs and for afternoon costumes, skirts show a tendency to be fuller; that is to say, they will contain enough material to give ease in walking, though they will keep

their straight effect. The corsages will be loose in the back, with drooping lines, but adjusted in the front. Collars will be large, vague, and almost disordered in outline. Evening gowns promise to be really long, and almost all of them are trimmed with brilliant jet. They are quite sleeveless and very décolleté in the back—cut to the belt, in fact. In front, on the contrary, the décolletage is very moderate and often rounded. Some of the gowns are short in front and have a point in the back which gives a woman the appearance of a mermaid.

## FOR THE HOSTESS

(Continued from page 88)

added to the syrup, but this is not necessary. At Christmas time, Valentine's Day, and other holidays, these confections are tied up in gay little packages of crêpe paper and hung on the door-knobs, in the manner of the old-fashioned May baskets.

## FRIED HAM

None but the old Southern mammies seem to understand the art of frying ham. Ham that needs no parboiling is used, and thin slices from the thick juicy centre are cut with a sharp knife and the outer skin trimmed away. The pan should be hot, but not too hot, and the ham should be seared for a moment on both sides, after which the pan should be removed and placed over a slow fire. The meat is cooked through until tender. When the slices of ham are crisply cooked, they are removed from the pan and placed on a hot platter, and a sauce is made by pouring thick cream into the fat and stirring round and round till all the grease is absorbed. This sauce is then poured over the ham and served.

## MARYLAND FRIED CHICKEN

Maryland fried chicken is famous the world over, and though many hotel and many restaurant menus bear the item "chicken à la Maryland," few ever pro-

duce the delicious crisp golden brown delicacy that mammy knew how to prepare. Thin slices of bacon are fried in a pan, and into this hot fat the young chickens, which have been cut up, salted, peppered, and rolled in flour, are fried a rich golden brown. The chicken and bacon are then removed from the pan and put in the oven to keep hot. A gravy is made by mixing a tablespoonful of flour with the fat, and when brown, adding a pint of cream to the mixture.

## NEW ORLEANS COFFEE BRULÉ

One of the pretty customs of that quaint old city of the south, New Orleans, is the serving of Coffee Brulé, a delightful concoction of coffee, spices, and fine old brandy. This is usually prepared by the hostess herself. Into a wide-mouthed silver bowl she places a lump of sugar for each person to be served, a tablespoonful of cloves, three stalks of cinnamon bark, broken up, and the peel of a mandarin orange, finely minced. Over this she pours a small flask of the very best brandy, lights it, and lets it burn, stirring occasionally. When the flame has burned out she pours in the coffee, which is brought to her in a huge silver urn, filling the bowl to the brim. The concoction is stirred thoroughly and ladled out into after-dinner cups.

## THE NEW ENGLISH PRINTS

AMONG the charming new materials for spring and summer frocks, the English prints are the very newest. They come in a variety of colours and picturesque patterns, many of them resembling the calicoes worn in our grandmothers' time. The colours include combinations of navy blue and light blue; geranium pink with variations of the rose pattern in white, charmingly outlined with black; hair-line lavender stripes with a solid coin spot of lavender outlined with white; and this same pattern in red or in black and white.

The frock at the left on page 42 shows one of the variations of the rose pattern with that touch of black that marks the old-fashioned calico pattern. The material may be had in rose, tan, green, lilac, deep purple, and several shades of blue. The gown in the middle on the same page shows a charming pattern of circles and dots. It may be had in red, tan, blue, and light green. In the middle on page 43 is a gown made up in an attractive crêpe which has a coloured background checked with a contrasting colour. Little stripes, both vertical and horizontal, running through the check make a sort of plaid. One of the several colour combinations is mustard and henna run with black and white. The gown at the right on page 42 is

made of a print with oval dots close together on a white ground. This material may be had with dots in navy blue, light tan, Delft blue, lilac, olive green, and pink. This design is particularly attractive as the material is so well covered with the coloured dots that in dark shades it could be used for a street costume for very warm weather. The gown at the right on page 43 shows one of the quaint conventional patterns that were originated for calico and have been reproduced in these English prints. They come in various colours with a groundwork of the colour, with narrow stripes or a tiny conventional pattern, outlined in black. At the left on page 43 is a frock made of a light blue print with a navy blue coin spot. This design may also be had in pongee shade with a green spot.

English prints will surely be worn a great deal in place of the ginghams that were so popular last year. The designs are different from the patterns in wash materials that have been seen for the past few seasons, and the change is most welcome. Summer frocks made of English prints are combined with collar and cuffs of fine white organdie and make most attractive and wearable warm weather frocks. These prints have been tried for their laundering qualities and have stood the test.

A name  
known around  
the world as a  
guarantee of  
wearing quality  
to purchasers of  
Silks, Satins or Taffetas

-SKINNER'S-

*"Look for the Name  
in the Selvage"*

William Skinner & Sons  
New York City  
Boston Philadelphia Chicago  
Mills, Holyoke, Mass., Established 1848





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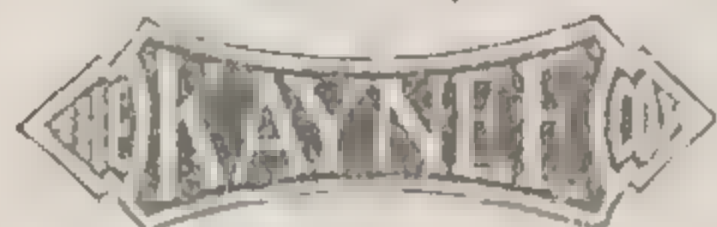
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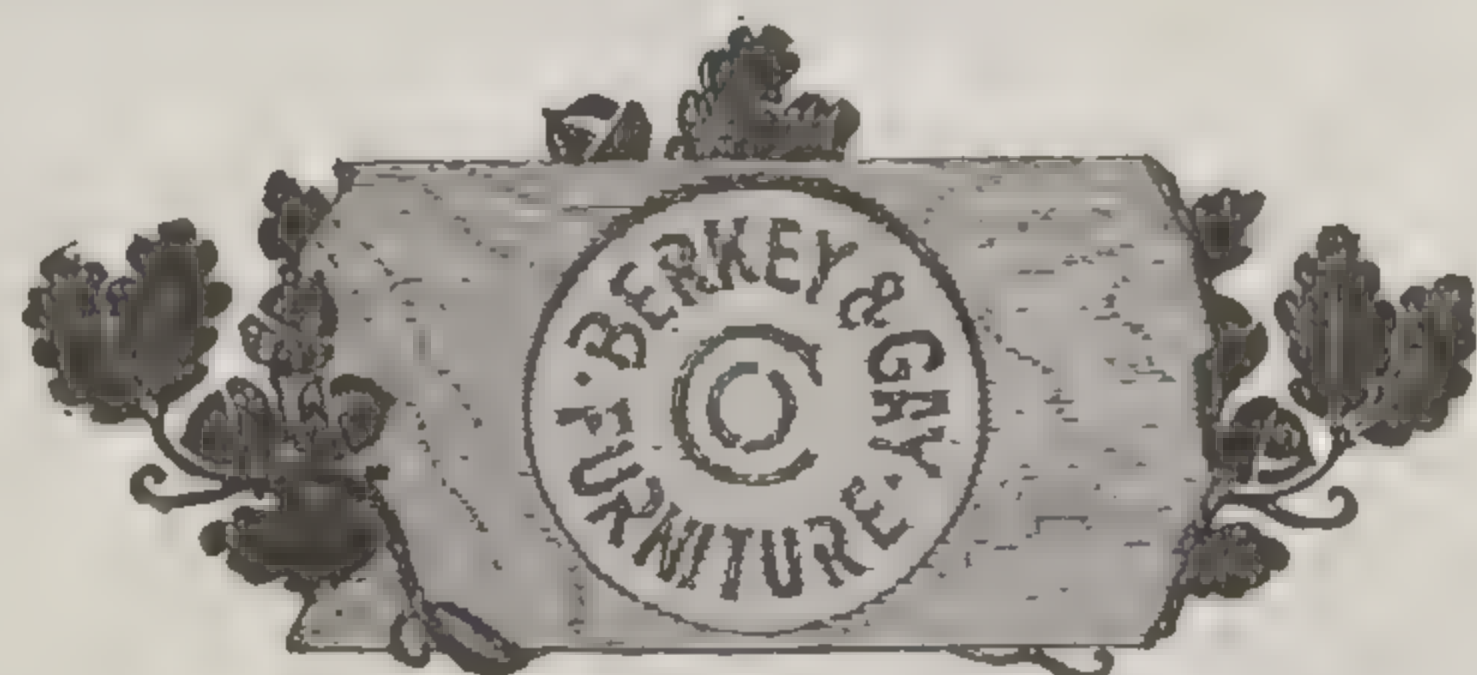
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## SEEN on the STAGE

(Continued from page 53)



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in New York that it has caught our commentators off their guard. Reviewers long resigned to a dull routine of sitting sadly through twenty or thirty new productions in the hope of finding one good play to praise, have lost the resilience of mind required for an adequate response to a good play every week. From the point of view of what is called "publicity," Le Théâtre du Vieux Colombier has, thus far, defeated itself by the very range and variety of its undertakings. It has outspeeded the speediest of our journalistic commentators: it has set a pace that none of our newspapers or magazines has been able to keep up with. To review the activities of such an institution adequately, would require the printing of three or four thousand words a week, even though the comment were prepared by a writer so well-equipped and so sententious as the late Francisque Sarcey himself. It goes without saying that we have no dramatic critic in New York at present who is worthy to sit beside Sarcey; but the further fact should also be admitted that, at present, there is not a single organ for the propagation of opinion that is prepared to print so many words a week in record of a soul's adventures among masterpieces. Jacques Copeau and his associates have stricken our newspapers dumb by confronting them too suddenly with too many things to talk about. That is the only reason why not a single publication in New York has thus far accorded to Le Théâtre du Vieux Colombier the recognition which this institution richly deserves.

### LE THÉÂTRE DU VIEUX COLOMBIER

IN the issue of Vogue which was dated December 1, a brief article was published to welcome Jacques Copeau and his associates at the outset of their second season, and a few words of comment were appended concerning the first two plays upon their programme,—"Le Secret" of Henry Bernstein and "Le Mariage de Figaro" of Beaumarchais. The writer hoped to include in each succeeding issue a similar passage of commentary on the current activities of the French theatre in New York; but, unfortunately, it has not been possible to do so in a magazine appearing only twice a month. The editors of Vogue are not to be blamed for this impossibility. During Christmas week alone, the dramatic editor was expected by the managers to attend and to review no less than eleven new productions. It was physically possible to see only nine, in six evenings and three matinées; and, in such a crowded week, no critic, however eager, could have found sufficient time for writing an adequate essay about each of the two great authors who were represented that week upon the programme of the French theatre,—namely, the late Edmond Rostand and the immortal Molière.

Between October 28 and December 23, the following plays, in the order named, were presented at Le Théâtre du Vieux Colombier:—"Blanchette," by Eugène Brieux; "Georgette Lemeunier," by Maurice Donnay; "Crainquebille," by Anatole France; "Le Voile du Bonheur," by Georges Clemenceau; "La Femme de Claude," by Alexandre Dumas, fils; "Gringoire," by Théodore de Banville; "Le Médecin Malgré Lui," by Molière; "Rosmersholm," by Henrik Ibsen; "Le Gendre de Monsieur Poirier," by Emile Augier and Jules Sandeau; "Les Caprices de Marianne," by Alfred de Musset; "Le Fardeau de la Liberté," by Tristan Bernard; "Les Romanesques," by Edmond Rostand; and "La Jalousie du Barbouillé," by Molière.

There is not an author in this list, with the possible exception of Tristan Bernard, who is not worthy of celebration in a separate essay that would require as much space as Vogue is able to devote, each issue, to its entire commentary on the current stage. When too many masterpieces flock together, the reviewer may enjoy a soul's adventure in the theatre that is rare and rich; but when he comes back to tell the world, he finds that neither time nor space are left him in which to write an appreciative record of a really quickening experience. Fortunately, the readers of this magazine are cultivated people; and merely to name so many memorable authors in these pages is to praise them. But the heart of one who worships all the great men of the theatre must ever long a little wistfully for many lost essays that there was no time to write, amidst the present *brouhaha* and hurly-burly of New York. De Musset, de Banville, and Rostand, poets all, are waving hands from elsewhere and whispering, "Sing about us, sing about us!"; and it is very sad to stop the pen and say, "The rest is silence."

In attempting to praise the actors of Le Vieux Colombier, the reviewer encounters a similar embarrassment of riches. There are no "stars" in this company, because every performer, in his own way, is a "star." A man or woman who carries to success the "star" part in one play may reappear the next week as a "walking gentleman" or "walking lady" among the supernumeraries of the next production. By virtue of this system, the least important part in any piece is acted as ably as the most important; and the persistence of the system affords evidence that no jealousy exists among the associated artists of the company. Among the men, perhaps the most important actor is Charles Dullin, who was noted at the Odéon. At least, Dullin has played a greater number of so-called leading parts than any other male performer in the company, and has revealed a wider range of versatility. In three successive weeks, he appeared as the romantic hero of "Gringoire," the realistic hero of "Rosmersholm," and the character-comedy hero of "Le Gendre de Monsieur Poirier"; and it would be necessary to toss a coin in order to determine which of these impersonations was the finest. Among the women of the troupe, the weightiest parts have been entrusted to Madame Van Doren, who used to be a member of Antoine's celebrated company at Le Théâtre Libre. Van Doren is an artist of the most careful and accomplished skill; and, furthermore, she is endowed with a beautiful presence and an alluring personality. Yet, in certain plays, the stage, as critics say, is easily taken away from Dullin and from Van Doren by other and less experienced practitioners of the collaborative art of acting. In Louis Jouvet, the company possesses a character-comedian of astonishing skill and incomparable unction. Jacques Copeau, the general director, appears seldom in the repertory and only when he is manifestly suited to a part; but he should be particularly praised for his impressive and spirited rendition of the rôle of Rector Kroll in Ibsen's "Rosmersholm." To praise the other actors, male and female, according to their merits, would require a reprinting of the entire roster of the company. Once more a reviewer, alive to the limitations of a reader's patience, is reminded of Walter Hampden's hallowed reading of that hallowed line, "The rest is silence."

It is sad, however, to be silent when the party, so to speak, has only just begun, and so many, many matters

(Continued on page 94)



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(Continued from page 92)

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seem to beckon for consideration before the clock strikes to demand a closing of the conversation. For instance, a separate essay might easily be written in appreciation of the stage-settings revealed, week after week, at Le Théâtre du Vieux Colombier. Whenever the curtain is raised, the picture is always lovely to look upon, and is always appropriate to the immediate occasion. Yet these innumerable settings, always beautiful inherently, and always fitting to the action, have obviously been arranged by the permutation of certain standard and recurrent elements of architecture and of decoration. We are reminded, as we watch the process, of our childish habit of adventurously building many edifices, different in spirit, from the self-same box of blocks. By this system of shuffling and rearranging a certain standard number of component parts, Jacques Copeau has found a way to provide stage-settings, both appropriate and beautiful, for thirty-two plays, of different dates and different methods, at an expenditure of money that is less than that required for the production of a single new adventure into the midnight realm of triviality that is hazardingly undertaken by such an *impresario* as Florenz Ziegfeld, junior. One of the funniest facts in life is that beauty can never be purchased by the expenditure of money, but that beauty may evermore be wooed and won by the expenditure of a few talents of the genuine coin of the imagination. In the history of the theatre, the simple phrase, "On such a night as this," has been worth much more in money to the managers than the invention of the cleverest and cheapest spot-light that was ever able to simulate and reproduce the quiet beaming of the moon. Whatever the director does upon the stage is less important, less memorable, less remunerative, than what he manages to effect within the minds of many unconsciously receptive people that are gathered helter-skelter on the hither side of the footlights. Setting, in the theatre, is not a thing that the public actually sees; it is, instead, a thing that the public has somehow been inspired to believe that it has looked upon.

### "DEAR BRUTUS"

NOTHING in experience is more tragically disappointing than to be, unexpectedly and suddenly and emphatically, disappointed. The present writer, as some readers of this magazine may know, is a faithful lover of the plays of Barrie,—Sir James Matthew Barrie, Baronet, by reason of his services to humankind. When "A Kiss for Cinderella" was produced, two years ago, I felt as if a million lilies-of-the-valley were miraculously turned to silver and simultaneously shaken. When word came across the seas that Barrie had written a new comedy, "Dear Brutus," that it had achieved a triumphant success in London, and that eventually it would be reproduced in New York, I began to count the days until I might be privileged to see it; and I mention this personal reaction only because I believe it to be representative of the feeling of many of my readers. A promised masterpiece by the best-beloved writer for the current English-speaking stage is always something to be reverently watched and waited for.

It must have been by reason of this high and long expectancy that I was deeply disappointed, a day or two before Christmas, by the first performance of "Dear Brutus" in America. Aware of the sacred phrase, "If you have tears," I went prepared to shed them; but the tears of recognition were not called into my more than willing

eyes. It is, of course, unnecessary to print a record of the fact that "Dear Brutus" was a finer play than nine out of ten of the new productions that had been set forth in the theatres of Broadway throughout the course of the preceding year. The only proper question for the critic was whether or not this latest work of Barrie's was reasonably comparable with "A Kiss for Cinderella," or "What Every Woman Knows," or "Alice-Sit by-the-Fire," or "The Admirable Crichton." This question, when the case came up for judgment, was sadly answered in the negative.

"Dear Brutus" was, of course, an exceptional play, according to the standard that is current in the region of Times Square; but, measured by the higher standard previously set by Barrie, it was thin in substance, feeble in construction, and faltering in dialogue. It reached out many tiny hands toward greatness; but the lyric gesture of these little fingers seemed forlorn, because their reach surpassed their grasp. Emerson once said, in smiling criticism of an essay by a Harvard undergraduate, intended to confute the philosophy of Plato, "When you strike at a king, you must kill him"; and the present play, though it attacks a theme that is truly great, seems somehow to fall short of the height of the occasion.

The theme of "Dear Brutus" is indicated by that well-remembered quotation from Shakespeare's "Julius Caesar" which assures us that the things which happen to us have been motivated from ourselves instead of from our stars. The author assembles a company of people, all of whom are dissatisfied with their careers and are longing for a second chance, and permits them an easy second choice of destiny by virtue of applying the age-long incantations proper, by tradition, to mid-summer's eve. The mystic ceremony is accomplished; the people of the play are suddenly set free, by miracle, to choose their destinies again; but, almost without exception, they select for themselves the very fates that had previously been pointed out for them by the accidental falling of the dice of chance.

It goes without saying that many passages in this latest *jeu d'esprit* by Barrie are almost incomparably lovely; but most of these passages are too attenuated, and their appeal to the receptive auditor is exhausted before the flow of words is finished. The best scenes in "Dear Brutus" are too long; and the commentator is reminded that, when literary excellence is weighed and measured, it is always better for an author to have said too little than to have said too much.

In New York, the leading part in "Dear Brutus" was played by William Gillette. Gillette is entitled, by his previous experience, to more than honourable mention; but he is scarcely able to render a satisfactory impression of a part deliberately fashioned for an actor a generation younger than himself. Gerald Du Maurier, a man of forty, is now more charming on the stage than any other actor in the English-speaking theatre; and his prowess, in this particular regard, could not be repeated in America by an artist who was old enough to be his father. The American rendition of "Dear Brutus," despite the fact that the company was composed of many admirable actors, was falteringly acted as a whole; and the production was manifestly lacking in the needed note of mysticism, although it was conducted by so careful and experienced a director as B. Iden Payne.

(Continued on page 96)





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## SEEN on the STAGE

(Continued from page 94)

## "THE GENTILE WIFE"

"THE GENTILE WIFE," by Rita Wellman, is worthy of remembrance because it resembled life at large more nearly than it resembled the usual traffic of the stage. The abstract central thesis of this drama, that unhappiness is likely to result whenever a Gentile wife is sufficiently adventurous to link her destiny with a Jewish husband, was soon obscured and overwhelmed by the vividness of countless particular details of character observed from actuality. This piece, considered as a whole, can scarcely be said to have been constructed cleverly, but many of its moments were so real that they disarmed a critic, doomed to fight against a faltering technique, by the sudden signal for an anthem sufficiently solemnous to bring the commentator to his feet in the reverent gesture of attention.

"The Gentile Wife," though not a great play and hardly predestined to be popular, is sufficiently unusual to demand a true salute from the tired army of reviewers who are continually calling for something new and fine behind the footlights. Rita Wellman is, obviously, a new author to be reckoned with, a person to be watched and waited for. The reading public is already sufficiently acquainted with the prowess of her manager, Arthur Hopkins, and of her stage-designer, Robert Edmond Jones. "The Gentile Wife," beyond all question, was sympathetically staged and beautifully set.

## "A LITTLE JOURNEY"

"A LITTLE JOURNEY" is a little play, presented in The Little Theatre, by an artist endowed with due regard for the poetry of things diminutive, — Rachel Crothers. The scene is set in a single car of a trans-continental train. The travelers in this car, released as if by miracle from their antecedent anchorages in experience, become extremely "chummy" because of their enforced propinquity; and, after the passage of three or four days, they already know each other better than any of them really knows his acknowledged friends of many years. When the train is wrecked, the danger and the hardship of the consequent experiences result in a still more absolute obliteration of all pre-existent and merely artificial distinctions of social rank between the travelers. The voyagers on this trans-continental train are suddenly made one, as the scattered characters were suddenly united, half a century ago, in Bret Harte's famous tale of "The Outcasts of Poker Flat." "The Little Journey" is, of course, traditional in theme and merely mechanical in structure; but the text has been written sincerely by Miss Crothers, and is worthy of honourable recognition.

## "BACK TO EARTH"

"BACK TO EARTH," by William Le Baron, may be dismissed very quickly as an ineffective composition. This play repeated a familiar formula, made current, many years ago, by several pieces of the type of "A Messenger from Mars." At this date, a dramatic author who chooses to resurrect this ancient pattern must be willing to challenge comparison with many predecessors.

"Back to Earth" was technically bad in structure, because the most interesting scenes in the hypothetical narrative were assumed to happen off the stage and were merely recounted retrospectively in conversation; and, also, it was weakly written, because the author neglected to take advantage of the many opportunities for genuine satiric

dialogue that were offered to him by the progress of the plot.

## "EAST IS WEST"

"EAST IS WEST," by Samuel Shipman and John B. Hymer, appears, at the moment of the present writing, to be one of the most popular productions of the season. But the journalistic duty of recording this admitted fact is tempered by the underthought that the verdict of the public, in this instance, was not by any means deserved. "East is West," despite its apparent popularity, is a very silly play; and, to any reasonable mind, its silliness must become more and more apparent as the acts proceed. A very foolish story has been projected in a setting that seems destined to appeal to a public fed previously by the sort of narrative that is ordinarily set forth in the ten-cent moving-picture play. The last act is laughable to any commentator whose perception of the ludicrous has not been dulled by too frequent an attendance at the current theatre. But the sad fact must be recorded, as a matter of mere journalism, that this silly passage is applauded, night after night, by enthusiastic audiences. One comes away from the performance with the whispered words upon one's lips, "What is, after all, the use of trying to write plays?"

## GEORGE M. COHAN

THE importance of George M. Cohan among our American playwrights has been undeniable for many seasons. For this reason, it has seemed a melancholy fact for any observant commentator to admit that the genius of this productive artist has been reduced, temporarily, to a status of innocuous desuetude. No reasonable critic of our current stage could be reconciled without a pang to relegate to the tail-end of a passing article a record of the recent activities of the clever author of "Get-Rich-Quick Wallingford" and "Seven Keys to Baldpate." But the whirligig of time brings upward its revenges; and any playwright who has succeeded largely in the past is required to succeed again, or else to become the hero of a sort of patronizing condescension.

The gifted Mr. Cohan has lately appeared before the public as the author of two plays. In the first place he was called upon to rewrite a pre-existent dramatization of a novel by Darragh Aldrich, entitled, in the final version, "A Prince There Was"; and, in the second instance, he was required to afford a vehicle for Chauncey Olcott, through the medium of a traditional and popular piece entitled, "The Voice of McConnell." In both of these practical endeavours, the fact must be recorded that Mr. Cohan succeeded adequately; but neither of these new pieces climbed to the height of this author's previous achievements. Considering the long-established fact of the fidelity of the sort of public that is easily attracted by the fame of Chauncey Olcott, it was not particularly difficult to write a vehicle for Mr. Olcott. Considering the merits and the limitations of Robert Hilliard as an actor, it was not particularly difficult to write a vehicle for Mr. Hilliard. The only thing that may be wondered at, in the present instance, is the fact that a writer so original as Mr. Cohan should be persuaded to harness his Pegasus to the chariots of Mr. Hilliard and of Mr. Olcott. The indications seem to be that one of the most promising playwrights in America has temporarily grown tired, and has stepped down voluntarily from the lofty level of dramatic literature to the lower level of theatrical journalism.

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## Remove hair with Evans's Depilatory

Have you wished for some easy way to remove hair, from the face, arm, or the underarm? Then you will like the convenient Evans's Depilatory Outfit. You apply the powder, mixed with water, leave on a short time, then wash off both powder and hair. It is so simple.

75 cents at your drug or department store—insist upon "Evans's". Or send us 75 cents for complete outfit, postpaid

**GEORGE B. EVANS**  
Makers of "Mum"  
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## O'CONNOR & GOLDBERG

EST. 1903 SHOES

**O-G Black  
Satin Boots**  
\$12.50

**O-G Black  
Suede Boots**  
\$13.50

This smart O-G model is a forerunner of vogue. It is strictly a hand sewed boot.

Oxfords of the same style and materials at \$10 and \$12, respectively. Mail Orders receive prompt and careful attention.

**O'CONNOR & GOLDBERG**  
(Style Creators since 1903)  
SEVEN O-G STORES IN CHICAGO  
Address for Out-of-Town Orders:  
REPUBLIC BUILDING, CHICAGO

# LOESER BLOUSES

Dainty New Styles



After the effects of the severe uniform, frills are once more rippling their way into popularity. A tucked picot frill adds a pleasing finish to the collar, cuffs and front of this white batiste blouse. \$3.95



Here is a resourceful white batiste blouse which combines the practicality of the high collar with the charm of frills down the front and on collar and cuffs. \$3.95



When one wants to be particularly dainty, one will choose this white batiste blouse with its talent for many fetching frills not only down front, but on collar and cuffs as well. \$3.95

The above sent promptly to any address

*Frederick Loeser & Co. Inc.*  
BROOKLYN-NEW YORK





# Sonora

## LOUIS XVI ART MODEL



**T**HE tone of this instrument, rich, pure and clear, is truly magnificent and is supreme in quality.

Delicate enough to excite the admiration of the most fastidious taste, this Sonora model is a triumph of beauty, distinguished by graceful outlines and unsurpassed purity of ornament.

A complete line of standard upright models and these period designs are now available:

Duncan Phyfe	Louis XVI
Adam	Louis XV
Colonial	Chinese Chippendale
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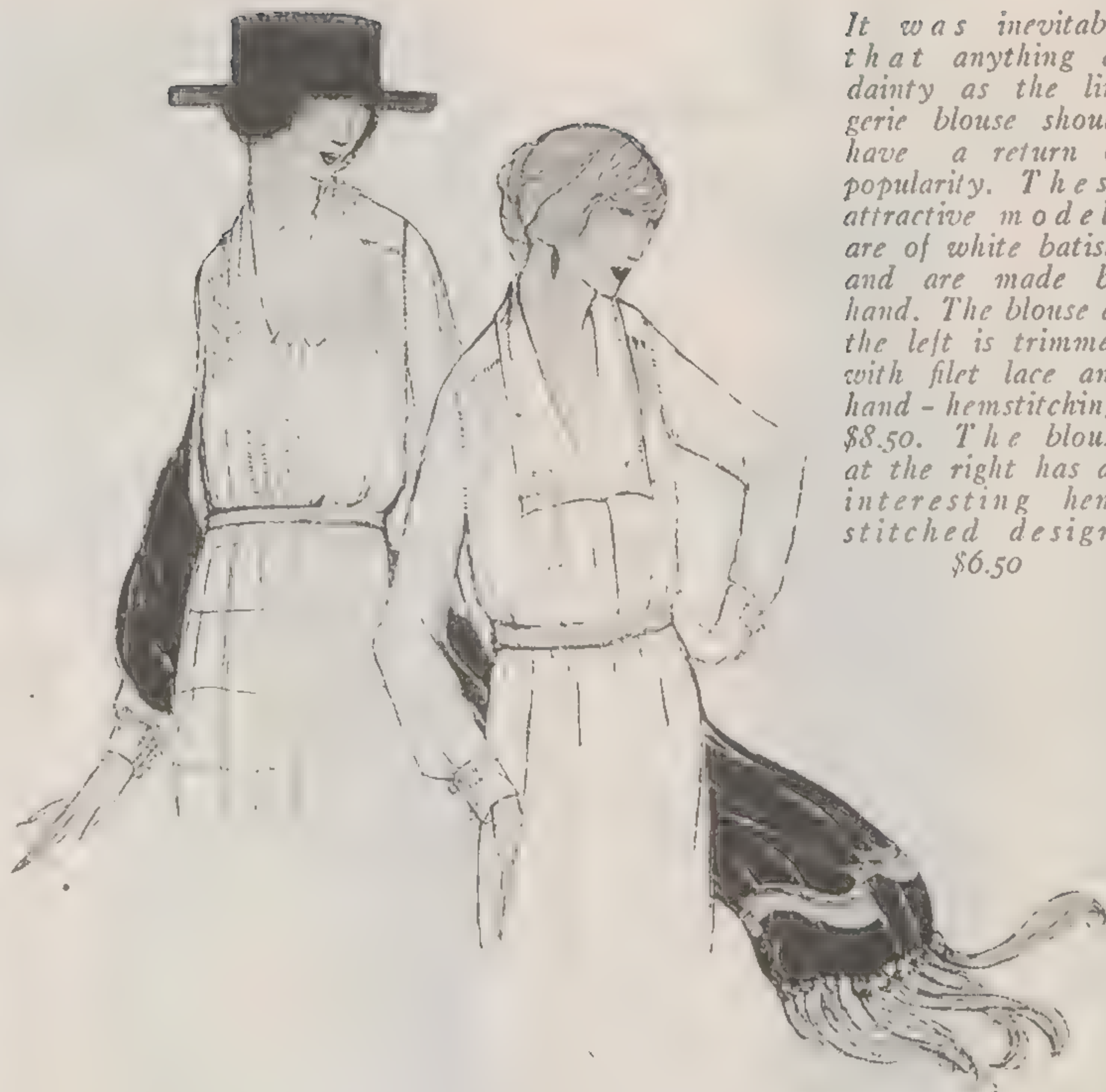
Other styles or complete equipments will be made to special order.

THE INSTRUMENT OF QUALITY  
**Sonora**  
CLEAR AS A BELL

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Executive Offices: 279 Broadway, New York  
New York Demonstration Salons: Fifth Avenue  
at 53rd Street and 50 Broadway (Standard Arcade)  
PHILA: 1311 Walnut Street TORONTO: Ryrie Building

*The Highest Class  
Talking Machine in the World*



*It was inevitable that anything as dainty as the lingerie blouse should have a return of popularity. These attractive models are of white batiste and are made by hand. The blouse at the left is trimmed with filet lace and hand-hemstitching; \$8.50. The blouse at the right has an interesting hemstitched design; \$6.50*

## SEEN in the SHOPS

(Continued from page 67)

Two frocks which may be worn as informal dinner gowns or for afternoons in the South are shown in the sketch in the middle at the bottom of page 67. The gown at the left is of taupe colour Georgette crêpe with a lattice design embroidered in a single strand of soft coloured beads. An occasional square is filled with taupe colour embroidery. The simple neck-line is bound with satin, as is the edge of the tunic, and interesting tassels finish the long sash of the Georgette crêpe. A narrow underskirt is of a double fold of Georgette crêpe attached to a china silk lining. This gown may also be had in navy blue. The gown at the right of the same sketch is of printed chiffon in a navy blue or black design on a white ground. The very simple lines of this frock are emphasized by pleatings of navy blue or black radium silk at the cuff and slightly gathered hem. The girdle is also of radium silk, and the entire gown is made over a china silk lining in either the blue or black.

Occasions for the informal dinner gown are becoming increasingly numerous.

### OF CRÊPE DE CHINE

Crêpe de Chine is not a new fabric by any means, but it is going to be a very popular one this coming season, as it lends itself so admirably to a variety of treatments and may be worn for so many occasions. It may be draped or pleated or simply hung in straight folds with, perhaps, a bit of embroidery done in wool or silk. The frock sketched at the lower right on page 67 is a most unusual value in this material. Both the back and the front are pleated in groups of fine knife pleats which allow plenty of freedom in walking and still give the slimmest possible silhouette. The sleeve is an-

other interesting feature, as it is an adaptation of one on a French frock. This model is exceedingly well made and has a waist lining of Japanese silk. The little ribbons at the throat and wrists are of French blue ribbon whether the frock be of navy blue, taupe, beige, or French blue.

### NEW BATISTE BLOUSES

Both of the blouses shown in the sketch at the top on this page are hand-made and of white batiste. The one at the left has narrow filet lace edging the hand-hemstitched collar and cuffs, while the one at the right has a long block design in hemstitching on either side of the front. Pearl buttons are used on both blouses at the opening and at the turn-back cuffs. After the long and exclusive reign of the blouse made of Georgette crêpe, during which the lingerie blouse has been almost forgotten, one is more than glad to welcome batiste and sheer handkerchief linen back into popularity. These materials always give an effect of exquisite daintiness and freshness and possess at the same time a certain practicality since they can be laundered any number of times without having their beauty impaired. At present they are being used for blouses of much charm which are trimmed with lace or rely entirely on hemstitching.

A suède belt of the type shown in the sketch at the bottom of this page is one of those useful accessories that do so much for many costumes. It may be had in a variety of colours and is a charming addition to a sports costume, a sweater, or a tailored suit of the type for sports wear. The suède is made in attractive shades of old-blue, brown, tan, green, and lavender, and has a narrow gun metal buckle.



*Many a costume feels a real need for a suède belt like this one in old-blue, brown, tan, green, or lavender; \$6.50*





## Stop Drugs Eat Bran

That's the urgent advice of all doctors.

Bran is Nature's laxative. It acts in Nature's way. In Pettijohn's it comes to you in a delightful form.

Try it for a week—one delicious dish a day. See for yourself how it changes things. You will never return to drug laxatives or to branless diet.

### Pettijohn's

*Rolled Wheat—25% Bran*

A breakfast dainty whose flavory flakes hide 25 per cent of bran.

Also Pettijohn's Flour—75 per cent fine Government Standard flour, 25 per cent bran. Use like Graham flour in any recipe. (2078)

**The Quaker Oats Company**

## Ask Again for Your Favorite

During the war we stopped making several hundred varieties of Huyler's candies. Sugar had to be conserved.

But now we are back to a before-the-war basis. Our stores and agents once more have generous stocks of all varieties.

*Ask again for your favorite*

### Huyler's

NEW YORK  
67 Stores — Agencies  
almost everywhere

In Canada—many agencies; factory and store in Toronto

## WHITE BLOUSES for SOUTHERN WEAR



11—Batiste, featuring the new Buster Brown collar with plaited frill. 3.95  
34 to 44.



12—Batiste with high neck, tucked turnover collar and vestee; yoke in back. 3.95  
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13—French Voile. Plaited vestee and back. Trimming of crochet balls. 6.95  
34 to 44.

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Many women of fashion who once despaired of having gowns cleansed or renovated are now our patrons: they realize that "Footer's" means a frock practically new

Especially prompt and efficient service by Parcel Post or Express. Send your garments, dress materials, household furnishings, etc., direct to main office unless near one of our branch offices in New York, Philadelphia, Baltimore, Washington, Pittsburgh, or elsewhere.

Write for illustrated  
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NEAR FIFTY-EIGHTH STREET

HATS BLOUSES  
FURS NOVELTIES



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## from Glorious Pasadena this Woman Wrote



**S**HE had lived in many Western towns. Her husband, a busy civil engineer, had moved from one post to another for something like ten years. She began using CREME ELCAYA about that long ago. Ever since, wherever she has been, women friends have wondered—and finally asked the reason of her soft, fresh skin. She told them CREME ELCAYA. And they, too, began its use.

Once in a while her enthusiasm runs over and she writes us a letter. In one that came recently she says:

Dear Sirs:

"Pasadena, California.

If it gave you pleasure to send me the charming little traveling toilet case, I assure you it likewise gave me pleasure to receive it. I thank you.

If I am a staunch friend of Elcaya, it is because Elcaya deserves it, and that you appreciate such friends is evident from your last letter. It seems to me that I have always used Elcaya, and I know that I would never do without it.

With best wishes,

Sincerely, (Mrs.) W.—J.—K."

You see, in that dry Western air she needed a non-greasy, disappearing toilet cream that she could put on day and evening as a foundation for her face powder—one that would protect her skin and keep it soft and clear.

CREME ELCAYA, put on always before your face powder gives the skin a velvety look; with it powder never "shows." Then, before

you've used it very long, you'll find that your skin has acquired an exquisite texture that improves your whole appearance. Knowing this, even your eyes will take on new sparkle. And your friends will wonder—and enjoy.

You see, I know from many, many such letters as the above that CREME ELCAYA does just that. There is no beauty secret about it.

**Begin to-day to make your skin beautiful by this formula:**

*A little CREME ELCAYA rubbed gently into the skin; then if you need color, a little good Rouge spread carefully over the cheeks before the cream is quite dry; and after that the film of face powder over all.*

It will give you such a sense of personal daintiness as would make any woman more charming.

We want you to learn the easy way to have a skin like velvet. Send 10c in a letter marked Department "M" to the address below and obtain a trial package of CREME ELCAYA—the non-greasy, skin-refining toilet cream—and a miniature box of ELCAYA COMPLEXION POWDER. If you need color, send an additional 10c for a sample of ELCAYA ROUGE and use it with CREME ELCAYA. There's nothing better.

*Your dealer has ELCAYA and has sold it for years. Ask him.*

JAMES C. CRANE, Sole Agent  
148 Madison Ave., New York City

MacLEAN, BENN & NELSON,  
Limited, Montreal  
Agents for  
Canada



© James C. Crane 1918

## THE GALA CLOTHES OF PEACE

(Continued from page 51)

that it looked like the coal line in Paris during the winter of 1917. One hotel has been compelled to open two immense rooms for dancing in the afternoon, and the overflow sits twelve rows deep in long lines outside the portals.

### THE WORLD IS GAY AGAIN

The select Club de Vingt, which dances in one of Mrs. Vanderbilt's stables turned into a Tunisian Garden, has been compelled to open its upper balconies to dancers to provide for the overflow at tea and supper. It has also taken a private house in Washington where the rooms are filled with members of the gay diplomatic set and the moneyed war workers without salaries.

A certain set of young matrons in Long Island, considered by itself and by those who read of it as of primary importance in the world that amuses itself, boasts with high glee of the fact that every member of the set has danced every night since November 10.

The first great peace ball after the signing of the armistice was given in Washington by British officers who took the Leiter mansion and entertained those who had been their hostesses during the period of the war. It was an extremely brilliant affair at which smart women wore new gowns and jewels. It had the pre-war snap and gaiety, and the guests danced until the sun came up.

It was the British, you know, who gave the first great dance after Waterloo, and possibly some of the guests at that famous Caledonian Ball were represented by their posterity in this burst of gaiety that Washington took—this leap from gloom into sunshine. Lady Clementina Davies tells of that most remarkable spectacle called the Caledonian Ball, with which London celebrated victory and the Restoration. The Highland costume was worn by all the guests, and each chieftain wore his own tartan. The Highland Fling was the dance of the evening, and the wild yells of triumph shouted forth by the dancers, writes Lady Clementina, startled the polished Continentals.

### NEW AUTOMOBILES, TOO

However, it is not only dancing, new clothes, and jewels that revive the interest of women to-day; the desire for new automobiles flickers through the minds of both sexes. No, there's not much buying yet, say those who sell, but sparks are flying in the business. After the dull dead days in the salesrooms, the flickering procession of smart people who come in to ask a hundred questions about the spring cars, enlivens the atmosphere like an electric light in a dark room.

Surprises are expected in automobiles by the public, and this stimulates interest. The Automobile Show which will take place in February for the first time since America went to war, is acting on every one like a drum-fire that precedes going into action. The French and American Governments are supposed to have put astounding ingenuity into the rectifying of mechanical mistakes in automobiles, and the installation of new and clever devices due to the demands of the war arouses speculation.

Women spend an hour here and an hour there with the salesman of cars, trying to guess the secrets that are to be embodied in the spring automobiles; they are getting prices and talking over the good and bad points of the machine they own and the machine they intend to buy.

"That vital phrase, 'intend to buy,'" said a man who chooses cars for the extraordinarily rich, "is enough to send a glow of happiness from the brain to

the soul of a man who for nineteen months hasn't had an order to sell a single machine."

Automobiles and splendid clothes may be a nineteenth century luxury turned into a twentieth century necessity, and the impulse to buy them by those who have deprived themselves for nearly two years may be a return to the normal which is exceptionally pleasing to those who sell; but it is not altogether symbolic of a pæan of joy. It is the mad rush for luxuries that is in keeping with the shrieks of the sirens that proclaim the incoming troopships to New York every day, and the shouts of excitement that rise from the sidewalks when a lorry of troops goes trundling through the street.

Here's a story to show how the exultation of peace has produced a wild desire to get what one wants and not what one needs. A rich and prominent woman who had seen her husband sail for France immediately after war was declared, a volunteer beyond the draft age, had conserved her purchases and held her ménage down to reasonable limits, had talked war, worked war, and thought war until the eleventh of November. During those days she had found a spark of happiness in going to a little shop to see a small Chinese garden made of semiprecious jewels. It was a wondrous thing, carefully wrought during five years of labour by one who had the skill and temperament of a Chinese artist. She was told by the craftsman the fairy story that had suggested this garden,—that Chinese tale of a fairy princess who lives on the top of a high mountain and has a garden of jewels, and of how, if one is very very good, one will be taken to the top of that mountain and shown the garden. And here, down in a little street in New York, was an artist's idea of this garden in miniature. The mountains were of amethyst, the lake of crushed opals, the flowers of jade, minute, but perfect.

Then peace came, and a troopship brought her officer husband home. "What do you want most in the world?" he asked her. And she told him of the Chinese garden. "Go buy it," he said. "But it is five thousand dollars," she answered. "Very well," said he, "do something reckless."

### A SYMBOL OF HAPPINESS

It is a delightfully comforting thought that human nature remains the same, even after tragedy. It is so optimistic, so glad of happiness. Lille and Cambrai, you remember, flew their thousands of flags the hour after the Germans retreated. Four years of horror have not dulled man's emotional uplift under happiness, and the quick unfurling to the breeze of the vivid flags of a depressed country was simply a dramatic symbol of the spiritual flags that every one lets loose to the wind.

And, by the way, because the war flags of Lille are famous, here's a bit of a story told by a returning officer, which has nothing to do with prosperity. He says that the men who made tearful stories of these flags were wrong in their facts. They were not concocted by thousands of feminine fingers in dark cellars. What really happened is confidential history. The flags of Lille were sold to Lille by a retreating German. He had probably been a shopkeeper and stored up thousands of British and French flags. When his army retreated and he knew that the incoming of the British was imminent, he at once became the German commercialist and not the German soldier. He quickly peddled every flag in his possession to the residents of Lille—and then joined his army.





## EVERYBODY LOVES SEALYHAMS

You may be all for big dogs; or you may want them small enough to fall asleep in your muff.

But when you see the Sealyham, with his quaint white body, and his funny sturdy legs, and his face with its mixture of uncommon sense and faithfulness—why, you just naturally say that while he isn't as big as you thought a dog ought to be—or as little—he's just the size to fit your heart after all.

### The Vanity Fair Dog Mart

knows where you can get the best Sealyhams in the country. It knows the addresses of all the kennels that specialize in other breeds, too.

If you're interested—or would like further information—just use the coupon below.

**Free Information Coupon—Does Not Obligate You to Buy**

### VANITY FAIR DOG MART 19 West 44th St., New York

I'm coming to the conclusion that this dogless life isn't good for me. Please send me the name of a kennel where I can get the breed I've marked. Of course we both understand that this isn't a promise to buy.

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| <b>Terriers</b>    | <b>Spaniels</b>     |
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| ..Pom              | ..Irish wolfhound   |
| ..Poodle           | ..Greyhound         |
| ..Griffon          | ..Beagle            |

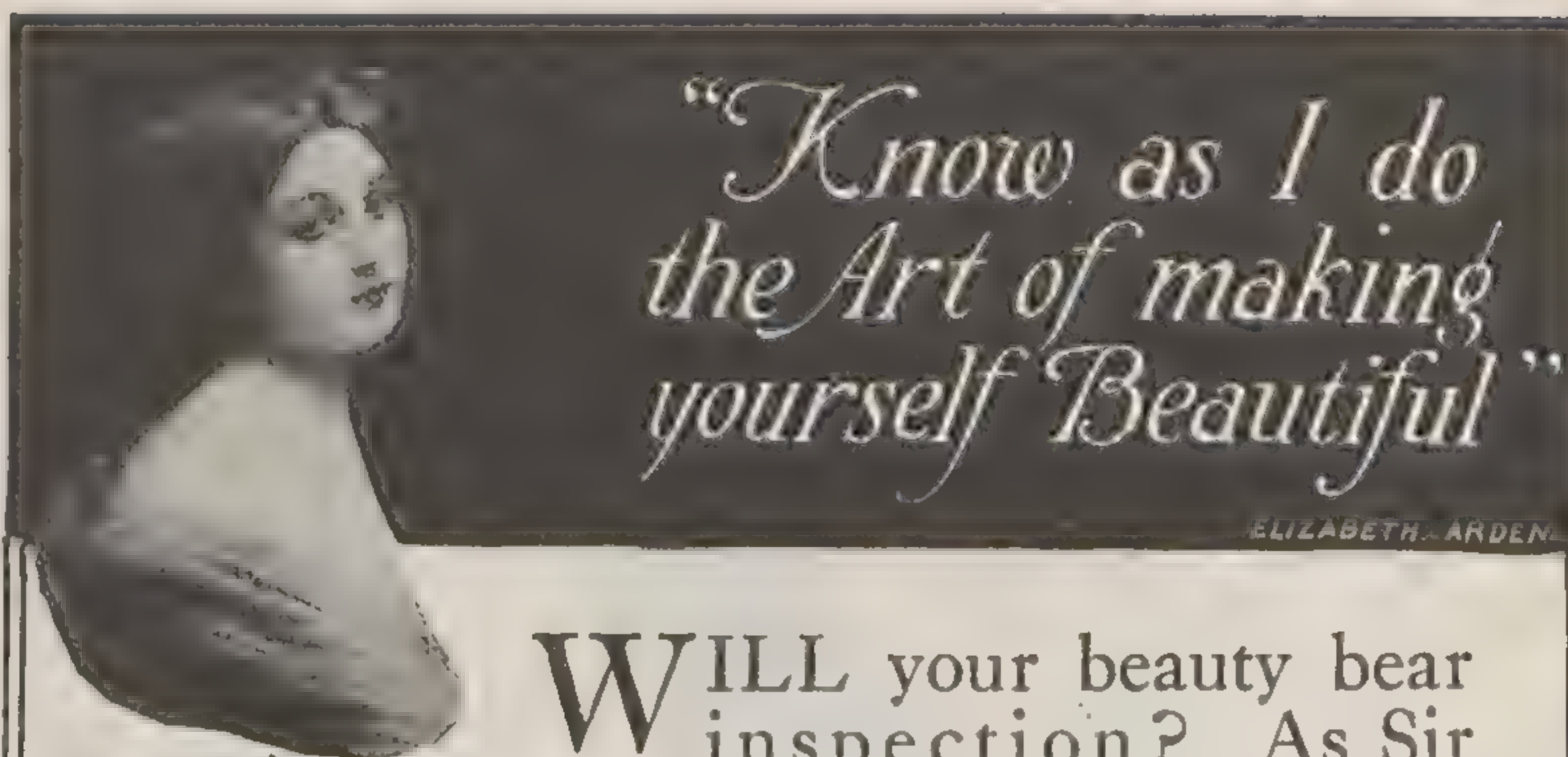
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**WILL** your beauty bear inspection? As Sir Fulke Greville observed, "The criterion of true beauty is that it increases on examination; of false, that it lessens."

The beauty that is developed through Elizabeth Arden's methods needs no veil. The purpose of this distinguished specialist is not to *hide* defects, but to *eradicate* them, and in this her success has never been equaled. No one who has not seen the results of the Arden Treatments would believe it possible to re-make an imperfect skin so quickly. Tired lines disappear, sagging muscles are made firm and the rejuvenated skin, fresh and dainty of texture, glows with life and health.

And this is but the first step in the Arden plan. While a perfect complexion and youthfulness of contour are being achieved, measures to bring out the full value of your best features are being taken. Your type is studied and suggestions are made whereby you can give distinction to your individuality and increase its charm.

To consult Elizabeth Arden and benefit by her methods, it is not necessary to see her personally. For those who cannot come to her Salon, she has arranged the ARDEN HOME COURSE with

## The Arden Venetian Preparations

**THIS** Course includes consultations by mail which are so systematized that Elizabeth Arden can analyze your requirements as thoroughly and be as certain of results as if you were a regular client at her Salon. The Course will be planned to suit your particular needs, enabling you to overcome all unsightly conditions of skin or contour. A descriptive booklet, "Know As I Do the Art of Making Yourself Beautiful," will be sent on request. Employed in the prescribed Treatments are the highly specialized Arden Venetian Preparations, which are absolutely unlike ordinary commercial preparations. A few of them are here described:

**VENETIAN CLEANSING CREAM**—Used preparatory to any complexion treatment, this frees the pores of all foreign matter and leaves the skin soft and receptive. It liquefies immediately, therefore does not stretch the skin or clog the pores. \$1, \$2 and \$3.

**VENETIAN ARDENA SKIN TONIC** should be used after the Cleansing Cream. A mild astringent, it tones, whitens and refines the skin, making it brilliantly fresh and clear. \$1.75, \$3.25.

**VENETIAN SPECIAL ASTRINGENT**—A stronger tonic, for flabby, wrinkled skins. It firms sagging muscles, reduces puffiness under the eyes and by gradually tightening the skin, eliminates deep wrinkles. Made of astringent essences and imported herbs, it is a truly wonderful rejuvenator. \$3.50.

**VENETIAN AMORETTA CREAM**—A delightfully fragrant day cream to use before powdering. It gives the skin a velvety softness and protects it from chapping. \$1 and \$2.

**VENETIAN MUSCLE OIL**—Nothing is so effective for banishing lines and wrinkles as this splendid muscle strengthener. It nourishes and revitalizes sagging tissues and makes the flesh firm and smooth. \$1, \$2.25, \$4.

**VENETIAN ORANGE SKIN FOOD**—A deep tissue builder of exceptional potency. It is both food and tonic to thin faces and is excellent for filling out hollows in cheeks and around the eyes and forehead. \$1.75, \$2.75, \$3.75.

**VENETIAN PORE CREAM**—An infallible remedy for enlarged pores and blackheads. Restores smoothness and daintiness of texture to the coarsest skin. \$1.

**VENETIAN ADONA CREAM**—If you are somewhat thin for décolleté, you will find this a sure means to round out the contours and increase the beauty of neck, bust and shoulders. \$1.50, \$2.50, \$3.50.

**VENETIAN LILLE LOTION** is a pure liquid powder which forms a perfect protection for the skin and gives a lovely, natural finish. Both astringent and aseptic, it is especially beneficial for an oily skin and corrects acne and flushing. Ideal for evening use; does not rub off. Blanche, Cream, Naturelle, Spanish Rachel. \$1 and \$2.

**POUDRE D'ILLUSION** gives the skin a peach-like bloom and is inimitable in color and quality. Exquisitely perfumed. \$2.75.

**VENETIAN EYE SHADOW**—Blended over the eyelids and at the corner of the eyes, intensifies the color and brilliance of the eyes and increases their apparent size. Box, \$1.

**VENETIAN ROSE COLOR**—A perfect liquid rouge that duplicates nature in its fresh, delicate tone. Good for the skin; waterproof; does not rub off. Cannot be detected. \$1, \$2.

Mark the Preparations you wish and mail with your address and cheque or money order. Add postage unless order exceeds \$10. Write for booklet, "The Quest of the Beautiful," (new edition). Address Elizabeth Arden personally at her New York Salon. Dept. "V".

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## SKIRT DRAWER

a combination of open drawer, closed drawer and short underskirt—is an example of how practical pretty lingerie can be. It allows perfect freedom of the limbs, and fits without a wrinkle at the waist.

There are Marcella camisoles, chemises, combinations and night-gowns too! Some are bewitching with finest lace and frivolous tags of ribbon. Some have been daintily embroidered in delicate sprays of blossoms. And some more are very, very simple with tiny pin-tucks and narrow, lace-like insertion. Lovely models of latest fabrics and styles for every size of figure. All are moderately priced.

We shall be delighted to inform you of the nearest store in your city featuring Marcella undergarments.

**Send for Latest Style Folder**

Let this label guide you—it is on every garment.



**THE M. WILBER DYER CO.**  
71 West 23rd St., New York





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"How can I obtain a pleasing harmony of color in my room in furniture and fabrics, and yet be able to select the particular size, style, and number of pieces that I need?"

Only in Danersk Furniture can this question be answered quickly, adequately and in exquisite, good taste.

We have the pieces ready for immediate finishing in the color harmony of your own choosing. Your individual requirements are met without added cost.

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Send plans of single rooms or entire house.

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**The Gem of the Notions**

**Starsnap**  
The Perfect Dress Fastener

Look for this Card—At Your Dealers

COLUMBIA FASTENER COMPANY—CHICAGO—Alhambra

## Every One is Buying Now!

Blue serge—but such a soft and feminine effect in place of our late severity! The collar, tiny vest, and sleeve facings are of gold Georgetowne crêpe edged with narrow Valenciennes lace dyed the same shade. The horizontal rows of heavy stitch embroidery are in gold silk, and one end of the graceful black moire ribbon sash carries an interesting black and gold checker board. Just one of the frocks in the shopping pages of this issue of *Vogue*—price, \$39.50



In the  
February 1  
Issue of

## V O G U E

### Just the Between-Season Clothes You Need

February is so disillusioning! It's hardly time for light things—and yet one needs new clothes—a topcoat of medium weight and slim covert cloth lines with brilliant green taffeta for its spring lining; a frock of knife pleated crêpe de Chine, taupe, perhaps, with French blue ribbons at throat and wrists; and, for the evening, rose faille silk draped with rose and silver metal cloth. With such clothes—all shown in this issue of *Vogue*—February has decided advantages.

### Frocks, too, for the South

A simple white habutai frock with Russian blouse lines—printed chiffon, lovelier than ever in black and white—blouses, too, handmade and exquisitely dainty—veils, and hats—*Vogue's* Shoppers have chosen them all for you.

### Vogue will Shop for You

Whether you go South or merely buy in advance for Northern summer, the *Vogue* Shopping Service is your quickest, and safest, and most delightful road to being well-dressed. But—no road is of any use to you—unless you take it.

Look over this issue of *Vogue* with you own wardrobe in mind. Then—your size, the pages on which the things you want appear—a cheque—and just as soon as express or parcel post can carry them, they will arrive at your door.

ADDRESS

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New York City

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ORIGINAL SINCE 1900



Comfort, support, dress as usual, normal appearance, excellent for Stout Women and Invalids. Write for booklet No. 7, free

in plain sealed envelope. Information by request for helpful publications on Maternity.

Mail Orders Full Satisfaction

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Makes the Skin Beautiful

"KREMOLA" is a medicated snow white cream that does wonders for a bad complexion. Removes Tan, Moth-patches, Pimples, Eczema, etc. The Auto Woman's Protection. Elegant for man after shaving. MAIL \$1.25. Free Booklet

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To-day is the day of Perpetual Youth—in appearance at least.

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**Neos Henna**

This preparation not only restores hair to its original color, but preserves the beauty, life and lustre of the hair as well.

SAFE—SIMPLE—SURE.

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All shades from Golden to Jet Black

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# ONE WOMAN TO ANOTHER

By IRENE DAVENANT

Christine first mentioned Amolin on the night of the Harrison Ball. We were sitting in her boudoir. Her reference set me guessing.

"Amolin?" I said hesitantly.

"Irene," she gently reproved. "You don't really mean it, my dear. Of course, you know about Amolin!"

She took a dainty can from her toilet table and handed it to me.

"The Personal Deodorant Powder," she went on, surprised at my dumb look. "You surprise me, Irene. I thought almost everybody who cares about scrupulous personal cleanliness uses Amolin. It absolutely banishes all trace of body odors—from perspiration or any other cause. It's wonderfully soothing and healing, with so many intimate, personal uses."

On Christine's recommendation I decided to try Amolin. You know how difficult it is to keep always fresh without the least annoyance from body odors. That's what Amolin does for you. It never fails and is absolutely harmless. It's unscented and contains no talcum.

I use Amolin daily—the first thing on coming out of the bath. Every woman can use it with advantage. All drug and department stores sell Amolin. The Amolin Company, Lodi, N. J., will send a free sample on request. Use it once and you will use it always. You'll find it invaluable.

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HONEY and ALMOND

keeps the skin  
soft and  
smooth

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NURSE'S UNIFORM (at left)

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# VOGUE

*suggests*

**that before you spend a penny on your new clothes, before you even begin to plan your spring and summer wardrobe, you consult these six great spring fashion numbers:**

## **Spring Millinery**

**February 15**

Are you satisfied with your hats? If you aren't—study your face; study the Spring Millinery number of Vogue. Don't think of merely "shopping for a hat." Know what you want before you leave the house. Know Vogue.

## **Spring Patterns**

**March 1**

A sale-end of satin; the March 1st Vogue; a well-chosen pattern; a smart frock at a nominal outlay. If you've never tried this particular adventure in contentment—don't let a two-dollar bill stand in your way.

## **Paris Openings**

**March 15**

The secrets of the ateliers are guarded like the secrets of diplomacy—but you can see them all, the marvellous evening gowns, the clever little street dresses, the hats and blouses and negligées and children's clothes that Paris has worked as never before to produce. Vogue has the very loveliest of them—sketched and described.

## **Spring Fashions**

**April 1**

You don't have to sit in Sherry's window, or tea at the Ritz—the full pageantry of the spring mode goes by in Vogue. Not only the wonderful advance French importations, the Fifth Avenue originations, the once-in-a-lifetime loveliness—but the very things you'll need yourself, from earrings to shoe buckles.

## **Brides Number**

**April 15**

If you plan to be a bride—or dress a bride—you'll need this number, all blond tulle and white illusion. The bride's mother, too, the bridesmaids, the gifts, the breakfast, the luggage, the wedding trip, the reception, the new home.

## **Smart Fashions for Limited Incomes**

**May 1**

If you have to make uncommon sense serve in place of dollars, you will appreciate this number of Vogue,—the well-chosen accessories, the beautifully tailored suits, the hats with just that chic, the clever adaptation of what you have now, to what you'll need by the middle of next month.

**During the very period when these numbers appear, you will be selecting your spring and summer wardrobe, and paying out hundreds of dollars for the suits, hats, gowns, and accessories you select.**

**Why take chances again this year, when by simply placing an order with your newsdealer for these all-important issues of Vogue at 35 cents a copy, or for the six numbers \$2.10—a tiny fraction of your loss on a single ill-chosen hat or gown—you can insure the correctness of your whole wardrobe for the next three seasons?**

# VOGUE

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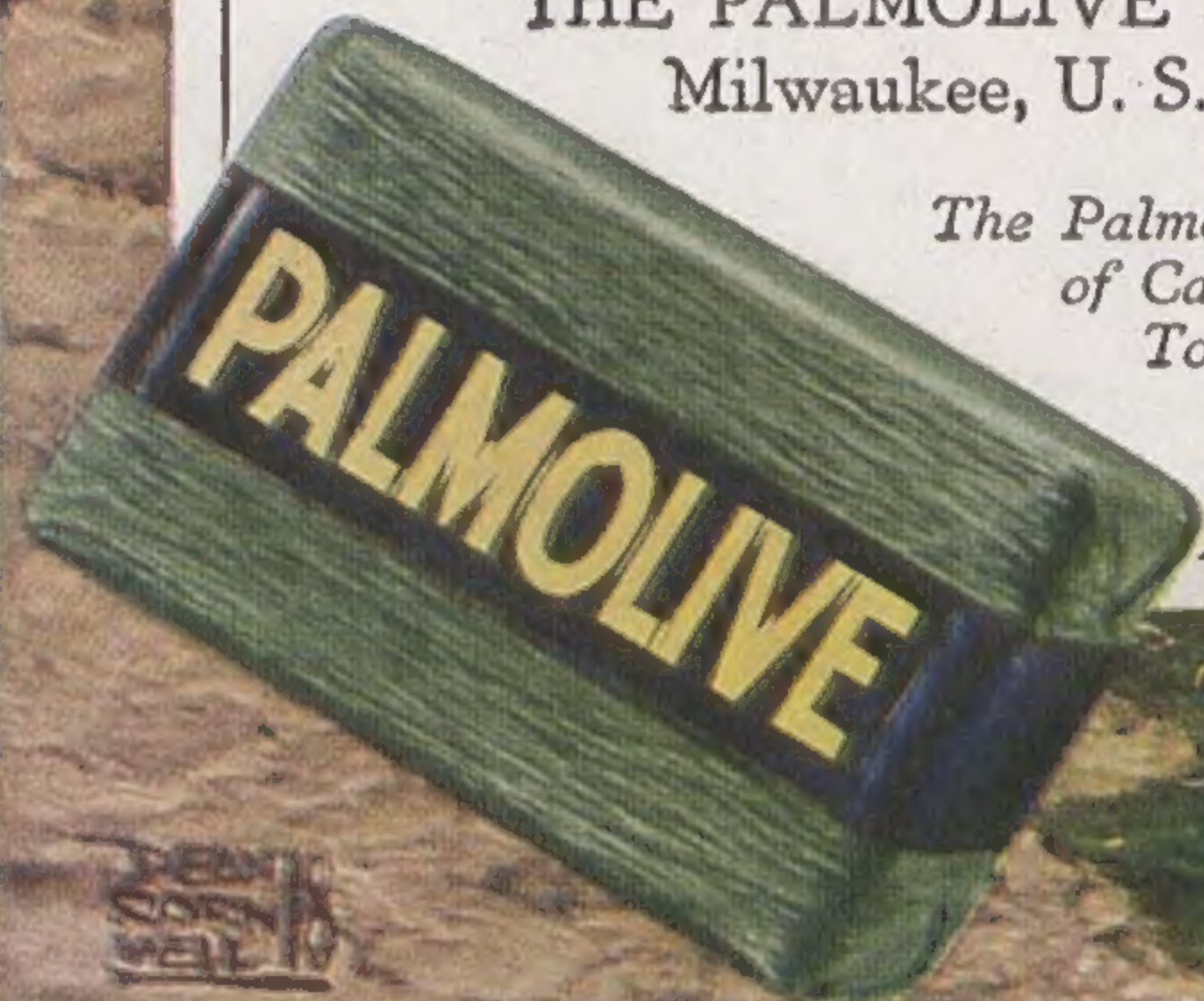
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Milwaukee, U. S. A.

*The Palmolive Company  
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Toronto, Ontario*



*Painted for The Palmolive Company by Dean Cornwell*

**NOTE:** From the earliest recorded times Palm and Olive oils have served as cleansers and protectors to the people of oriental climes. Their wonderful qualities have guarded the peoples of these countries against hot sun and dry wind for centuries. These same qualities are embodied in the modern Palmolive.

